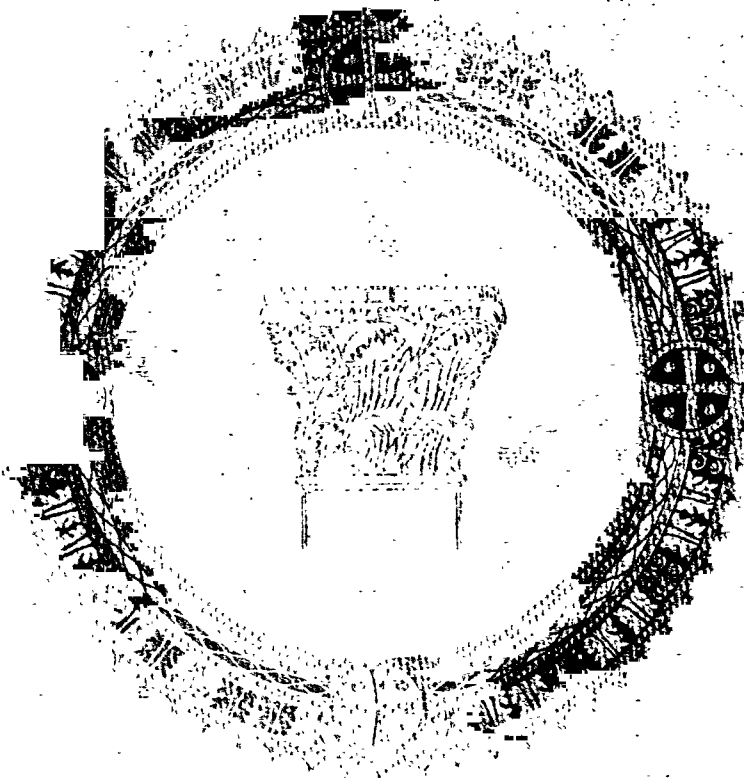


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ARCHITECTURE AND OTHER ARTS

BY
HOWARD CROSBY BUTLER, A.M.



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ARCHITECTURE

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SCULPTURE, MOSAIC, AND
WALL-PAINTING IN
NORTHERN CENTRAL SYRIA
AND
THE DJEBEL HAURÂN



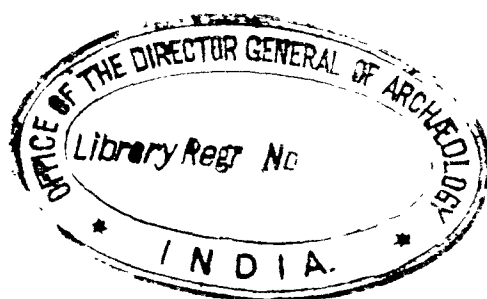
PART II OF THE PUBLICATIONS OF
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1899-1900

ARCHITECTURE
AND OTHER ARTS

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PREFACE TO PART II

THE monuments of architecture described in this part of the Publications of an American Archæological Expedition to Syria in 1899-1900 are chiefly those of the mountain regions of Northern Central Syria and the Djebel Haurân. A small number of buildings found in the basaltic region southeast of Aleppo are published herewith, being quite new to the history of architecture; while monuments at Isriyeh and Palmyra, though they do not come properly under the title of this book, are described in connection with new material found by this expedition.

The architecture of Northern Central Syria was first brought to the notice of the scientific world by Count Melchior de Vogüé, who made an extensive tour in 1861-62, and published the result of his observations in "*La Syrie Centrale, Architecture Civile et Religieuse*," in 1866-77. Before this time, in 1842, MM. Texier and Pullan had passed directly through the region and published two monuments in their "*Architecture Byzantine*," one of which was afterward republished by M. de Vogüé. Since the visit of M. de Vogüé, little effort has been made to study the architectural monuments of the country, and one hundred and twenty of the plates of "*La Syrie Centrale*," with the text that accompanies them, have remained the principal, if not the sole, source of information regarding the pagan and Christian architecture of Northern Central Syria. Occasional notes and photographs, however, by Professor Eduard Sachau and Dr. Max van Berchem have called attention to the architecture of the region.

The architectural remains of the Djebel Haurân, on the other hand, have been

known for a longer time, and a greater number of scholars have made them the subject of research. A number of monuments in this region were published at least as early as 1837, by Count Léon de Laborde in his "Voyage de la Syrie," and M. E. Guillaume Rey, in 1860, published several plans and drawings of buildings of the Haurân in his "Voyage dans le Haouran." A fuller account of this architecture was given by M. de Vogüé in the volume mentioned above, and the plans, elevations, sections, and details, drawn to scale, which appeared in the twenty-three plates of "La Syrie Centrale" devoted to this locality, were the first scientific and serviceable study of the subject to be made. Prior to 1866, the date when the last publication first appeared, a number of scholars, Burkhardt, Seetzen, and Wetstein, had published, in connection with their publication of inscriptions, notes of greater or less importance to the study of architecture, and the descriptions of Porter had been widely read. Since that date, the notes and photographs of M. René Dussaud and of Baron von Oppenheim have added their quota to the fund of archæological knowledge; but there were and are still numerous sites in the Haurân where there are unpublished buildings of importance to the history of architecture.

It was the plan of this American expedition, so far as the study of architecture was concerned, first, to visit all of the sites reached by M. de Vogüé, to verify the measurements of monuments already published and to take photographs of all such monuments; second, to study the unpublished monuments at the same sites for publication; and, third, to extend the search for ruins into unexplored territory and to determine, as far as possible, the geographical limits of the region that produced the particular styles of architecture known to exist in this section. In Northern Central Syria this plan was quite thoroughly carried out. All of the sites visited by M. de Vogüé were reached, published and unpublished monuments in them were measured and photographed, and the search in unexplored territory was rewarded by the discovery of many sites with important architectural remains. In the Djebel Haurân the lateness of the season forbade a complete execution of the plan. All of the sites of monuments published by MM. de Laborde and Rey were visited, and all except three of those containing buildings published by M. de Vogüé were reached and studied, and, in many of these, unpublished monuments were measured and photographed. No unknown sites were discovered, but several unpublished monuments were found in places known to explorers. These are described in this publication.

Several salient points will be noticed by the reader in connection with the publication of these monuments. The most striking of these is the enormous body of monuments still well preserved, and the great variety of classes of buildings, public, private, and funeral, representing a continuous development through five centuries. Another important feature is the unusually large number of buildings with definitely dated inscriptions upon them, inscriptions covering the entire period from the end of the first century B.C. to the beginning of the seventh century A.D.; every decade, except ten, during a period of over six hundred years, being represented by one or more dated monuments. In perusing these pages, and especially in reviewing the illustrations, one can hardly fail to notice the individuality of the styles represented: first, the independence of Roman methods of construction and decoration during the period of Roman rule in Syria, and, second, the still further departures from Roman precedent in the growth of early Christian architecture. In the architecture of the second century in Northern Central Syria, the departure from Roman models is very apparent, though there is no distinguishable Oriental influence. The treatment of the classic orders is more Greek and less Roman, as may be seen in the Corinthian order, where the modillion cornice, inseparable from the Roman order, is replaced by a cymatium. The frequent employment, too, of the cyma recta and the beveled fillet gives further evidence of freedom from Roman models. All this suggests an inheritance independent of Rome and points to an origin in the Hellenistic architecture of Antioch. In the later centuries the development of architectural style continued to follow Greek as opposed to Roman precedent, with an increasing influx of Oriental elements. No marked decline is traceable in the architecture of the country, but rather a continuous progress along new lines, and it may not be too bold to assume that in the later as well as in the earlier monuments of Northern Central Syria we may find a provincial reproduction of the metropolitan architecture of Antioch during the first six centuries of our era. The individual and characteristic employment of arch forms, as it is illustrated in the architecture of Northern Syria, in the work of a people trained in Greek tradition and with an admixture of Greek blood in their veins, is perhaps a suggestion of what the ancient Greeks would have done with the arch if they had used it in their architecture.

In the south,—the Djebel Haurân,—although the evolution of architectural styles is quite different from that of the more northerly districts, a corresponding indepen-

dence of Roman models is plainly noticeable. Oriental elements are more in evidence, owing, perhaps, to a half-Oriental style of architecture that was developed here before the Haurân was made part of the Roman Empire, and in partial independence of the Greek architecture of Syria under the Seleucid kings. The later styles in the Djebel Haurân show neither Greek nor Roman influence and are peculiarly individual.

In the presentation of these monuments it was found impossible to make mention of more than a small fraction of the existing buildings. It seemed, therefore, more practicable to publish all of the public and religious buildings and to select for publication a few of the more representative structures of a private or funeral character. With this end in view, all the temples, churches, baths, and other public edifices are herewith represented by plans drawn to scale, wherever a plan could be made out in the ruins, or by one or more photographs. From the great number of private dwellings and tombs, one or more examples were chosen to represent different types of these structures in each architectural period, and of these, plans or photographs, or both, are given with more or less detailed descriptions. A number of plans published herewith were taken directly from "La Syrie Centrale"; in a few instances new plans are given of buildings published by M. de Vogüé. It will be noticed that the monuments are grouped according to centuries, with reference to a number of buildings which are dated by inscriptions, and that the changes in architectural style from century to century are sufficient to warrant these divisions. Monuments without dates are grouped for convenience with the dated monuments according to similarity of details.

Expressions of gratitude are given elsewhere, by the expedition as a whole, to his Majesty the Sultan of Turkey for permission to study the monuments of Syria, and to his Excellency Hamedy Bey for his kindly assistance in securing that permission; to the Honorable Oscar Straus, ex-Minister of the United States at the Sublime Porte, and to Mr. A. A. Gargiulo, dragoman of the United States legation at Constantinople, for their labors in our behalf. In addition to these, I am indebted, in this publication of these monuments, first, to the Honorable the Marquis de Vogüé, the first investigator of the architecture of Central Syria, whose benevolent correspondence during the period of the preparation of this work has been an encouragement and an incentive; secondly, to my colleagues of the expedition for their constant assistance; and,

finally, to Professor William R. Ware, of the School of Architecture of Columbia University, for many helpful suggestions.

My work among the monuments of Syria was greatly lightened by the assistance of my native attendant, George D. Cavalcanty, whose intelligent aid in the taking and making of photographs has contributed much to the illustrations of this book.

HOWARD CROSBY BUTLER.

PRINCETON UNIVERSITY, October 1, 1903.

ARCHITECTURE OF
NORTHERN CENTRAL SYRIA AND
THE DJEBEL HURÂN

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CHAPTER I INTRODUCTORY

I

THE COUNTRY

THE territory explored by this expedition comprises three separate districts, each of which is distinct from the others in its architectural productions. The first lies directly to the east of the Orontes, between the Lake of Antioch—Baḥr il-Abyaḍ—and the ruins of Apamea, and will be called in these chapters Northern Central Syria. The second is situated about forty miles to the eastward of this, and will be referred to as the region of the Djebel il-Ḥaṣṣ. The third comprises the mountain country of the Ḥaurân.

The first district includes a system of mountains divided into four groups which differ from each other in their physical conformation and have been given separate names by the natives. Immediately to the east of the Orontes is a long chain of mountains running north and south, and higher than the others; this goes by the name of the Djebel il-A'la, "The Higher Mountain." Here the first important ruins were found, some of which were described by M. de Vogüé. Farther east again lies another ridge, separated from the Djebel il-A'la by a deep, narrow valley; this is called by the natives the Djebel Bārîshâ. It abounds in ruined towns and was only partly explored by M. de Vogüé. To the northeast of this ridge is a roughly circular chain of mountains inclosing the plain of Sermedâ; it is called Djebel Ḥalakah, "The Ring Mountain." The great mountain of all the region, the Djebel Shêkh Berekât, may be considered a portion of this group, and the spur on which Ḳal'at Sim'ân stands juts out from it on the north. M. de Vogüé thoroughly explored the region of Ḳal'at Sim'ân and visited three sites in or near the Sermedâ plain.

To the south of the long ridges of the Djebel il-A'la and the Djebel Bārîshā, and separated from them by a broad plain, lies the region of the Djebel Riḥā, a group of hills quite as broad as the two groups north of it together, but lower, and extending well to the south, almost as far as Ẹal'at il-Muḍîḳ, the site of ancient Apamea. The researches of M. de Vogüé extended well over this region. We have for the first district, then, a mountainous region about 10 miles broad, extending from a point a little north of a line drawn eastward from Antioch, almost as far south as Apamea, bounded on the east by a stretch of fertile plain and on the west by the Orontes and the region of Antioch. The hills of this entire district are composed of calcareous rock, and may be referred to as the limestone region.

The second district is separated from the first by a tract of country that is chiefly a flat plain, though a small pointed hill, the Djebel il-'Îs, rises from the midst of it, above the site of ancient Chalcis, or Ẹinnesrîn, now a small village of no importance. The western edge of this plain, along the foot of the mountains described above, is fertile, and is dotted with villages of mud huts. Through this fertile strip passes the highroad to Damascus and the south. It is bounded on the northeast by il-Matḳh, the marsh into which flows the Ẹuweîḳ, the river of Aleppo. Southeast of it stretches the desert, and north of the latter rise two groups of hills; the first, a long, low ridge running northwest and southeast, called the Djebel il-Ḥaṣṣ. The other, still farther east and separated from the former by a level stretch of desert, is a plateau, of oval form, with several deep indentations on the north; this is the Djebel Shbêt. Both groups of hills rise from the desert plain, the Djebel il-Ḥaṣṣ at an easy angle, the Djebel Shbêt abruptly, and both are comparatively flat at the top. They have every appearance of being of volcanic origin and are, in fact, composed largely of black basalt. There are several wells in the Djebel il-Ḥaṣṣ and one in the Djebel Shbêt, which bring the Bedawin frequently to the hills; but there are few villages in either region. The great salt lake called is-Sabkha is shown upon ordinary maps as lying to the north of these two groups of hills.

The third district of which the architecture is to be discussed in this publication — the Djebel Ḥaurân — has been well mapped and requires no description. In going from the basalt region of Djebel il-Ḥaṣṣ and Djebel Shbêt to the basalt region of the Ḥaurân, we did not follow the black stone belt which may be traced with a few breaks from this northern region to the Djebel Ḥaurân, but set out in a southeasterly direction toward Palmyra, soon finding ourselves in a limestone region again at Isriyeh, where one of the buildings herein described is located. Before going to the Djebel il-Ḥaṣṣ we had made an excursion from Ḥomṣ to Selemîyeh, which is 65 miles to the southwest of that group of hills and is also in the basaltic belt. The architectural details of Selemîyeh will therefore be treated in connection with those of the Djebel il-Ḥaṣṣ and the Djebel Shbêt. Ḥomṣ itself, it should be remarked, is in the region of basalt, while Ḥamā lies just outside of it.

In the plain east of Damascus, the black stone shows itself at Ḍmêr, a town of considerable size, grouped about a well-preserved temple of the Roman period in black basalt. A little to the southwest of Ḍmêr one encounters three columns of another Roman temple, also of basalt, towering above another village of mud, called Ḥarrân il-ʿAwāmīd, or “Ḥarrân of the Columns.” South of this no buildings of antiquity were found until the edge of the Ledjā was reached. The two buildings in the plain, alluded to above, will be described together with those of the Ḥaurân.

The physical conditions of these three districts have been described in detail in Part I of this publication; I shall review them here only in certain aspects which bear directly upon the subject of architecture. It is perfectly evident from the abundant remains of ancient building activity in each of the regions that all were densely populated in antiquity. It is equally plain that the population was wealthy and to a certain extent luxurious. The first two districts are to-day poor and in many places entirely deserted, the northern half of the limestone mountain country of Northern Central Syria having one small town called Ḳurḳanyā near its center, and a few settlements among its ruined towns; the southern half, the region of the Djebel Rîḥā, containing several villages and a few scattered habitations among its ruins. The second district is occupied almost exclusively by settled Bedawin.

I. NORTHERN CENTRAL SYRIA. The Djebel il-Aʿla, in the first district, is a high, rocky ridge with steep, almost inaccessible sides, seeming entirely barren when viewed from a distance; but upon traversing the mountains it will be found that there are little rock-bound valleys with rich soil in their bottoms, where olives are grown, and where grain is sown. On the level plateaus, too, a little soil is sometimes found, much more shallow than that in the valleys, but sufficient for the support of a few olive-trees. The population of the whole range is extremely sparse, being made up almost exclusively of a few families of Druses who have built their homes in the ruins of the ancient towns.

The Djebel Bārīshā is somewhat more thickly settled, though here there are larger tracts embracing many ruined towns where there are no inhabitants. There is, as I have said, one town of considerable size, Ḳurḳanyā, that derives its subsistence from the arable valley between the Djebel Bārīshā and the Djebel il-Aʿla. There are 42 ruined cities and towns in the district, 14 of which are inhabited by a few Mohammedan families. There are other villages of fair size situated near the eastern slope of these mountains, in the fertile strip between the mountains and the desert. The Djebel Bārīshā is less steep and craggy than the Djebel il-Aʿla, and there are small patches of soil here and there in its valleys and upon its flat plateaus, where olives and grain are grown; but the general effect of the range is that of a dreary waste of barren rock, presenting a very rough and uneven surface, over which one travels with the utmost difficulty.

The plain which is encircled by the Djebel Ḥalaḡah is very productive, yielding a living to several small towns. Among these are Sermedā on the west, Dānā in the center, and Termānin on the northeastern border. The first two are built upon ancient sites; the last is of recent origin, and is built upon a new site out of material brought from ruins farther up in the hills. Most of the ancient ruined towns of the



View in the Djebel Halakah, showing the ruins of Serdjibleh in the middle distance.

Djebel Ḥalaḡah are deserted, and the country is now rocky and barren. Beyond the circle of this chain of hills, at the eastern foot of the Djebel Shêkh Berekât, is a small town called Dêrit ‘Azzeh, which has its own little valley near by; but the region to the north, which embraces the hill of Ḳal‘at Sim‘ân with its great ruins, and a number of large ruined towns, is entirely deserted, its few patches of arable soil being tilled by the people of Dêrit ‘Azzeh. To the east stretches a barren tract of rocky rolling upland which extends almost to Aleppo.

The more southern portion of the mountains of Northern Central Syria, which includes the Djebel Riḡā, is more populous than the regions just described. The hills are not so high and are far less steep and rugged. The lower portions at the extreme northern and southern ends of the group of hills are quite well covered with soil, and large tracts of the western part are still cultivated. At the northern end is the town of Riḡā, the seat of a Turkish *mudîr*; near the center is il-Bârah, a village of considerable size; while in the south is Ḥâss, a village made up of rather comfortable houses. All three settlements occupy the sites of ancient cities. They are surrounded by cultivated fields, pastures, and groves of olive- and almond-trees, reproducing on a small scale the ancient luxuriance of the hill country.

Three questions present themselves to the traveler in this barren region of rocks with its occasional oases of vegetation and its scattered human habitations: Have these conditions always prevailed? If not, how long have they been as we find them to-day? And what has brought them about? These questions I shall attempt to answer only from the archæological standpoint and in the light thrown upon them by the architectural remains of the country.

To the first query I must answer no; most assuredly not. If every foot of soil now to be found upon the tops of the ridges and in the little valleys had been under the highest state of cultivation, it could not have been made to support even a small fraction of the population of the great number of towns which we see in ruins to-day. The narrow valleys between the mountain ranges could have contributed but very little to the support of so great a population, and the plains to the east had towns of their own to supply. This question will be answered further in the discussion of others.

How long have the conditions been as we find them to-day? This question is partly answered by the monuments themselves. The ancient inhabitants of this country were very careful to inscribe dates upon many of their buildings and upon a large number of their tombs. The latest ancient dated inscriptions¹ which we found in all the region belonged to the early years of the seventh century. The styles of architecture may be definitely traced from the second century after Christ to that period. After that there was no continuation of the development, no decline; building activity stopped short; and the inhabitants seem to have been few, for there are no more dated tombs. But we cannot believe that a rich and productive country was abandoned in a single year; the process must have been gradual. How may it be accounted for? The answer to this brings us to the third query: How were these conditions brought about?

An hypothesis only can be offered in reply to this question, an hypothesis which I think is supported by archæological evidence. It is intended as an answer to all three of the above questions.

This whole mountain country, I believe, was once well covered with soil, clad with verdure, and capped with forests. Forests could not have grown without soil, and verdure could not have existed without moisture. If we have forests we have moisture; we must show, then, that there were forests. For evidence we may turn to the monuments of the country. These are built upon a plan that depended absolutely upon wooden construction for completion. Basilicas, baths, and private houses, large and small, had roofs, intermediate floors, balconies, loggia coverings, doors, door and window frames, shutters, and other important details of wood. Some of these features called only for small pieces of wood, such as olive and other small trees might possibly have furnished; but others, such as the roofs of

¹ Part II, *insc.* 71.

basilical structures, required huge beams of great length and corresponding thickness, the holes for which in the stone walls measure from thirty to fifty centimeters square. It is difficult to imagine that the timbers for these structures were imported from a distance. The Djebel il-A'la is too inaccessible for such a thing to have been accomplished without great toil and expense. The actual transportation up into the mountains would have been a severe task; yet here some of the largest beams were employed. It is equally difficult to conceive of people, rich and poor alike, constructing houses in which wood was indispensable, if that material had to be imported; for the expense would have been too great, regardless of the trouble involved. If wood had not been plentiful and cheap, these people would have developed another architectural style, a style in which stone could have been substituted for wood in roofs and intermediate floors, as their neighbors in the Haurân did, as we shall see in subsequent pages. For four centuries, certainly, the builders of Northern Syria employed wood as a building material with liberal hand, often in places where stone would have answered the purpose; but it is of importance to notice that in the sixth century A.D. this lavishness was somewhat curtailed. Much earlier than this, stone roofs had been employed in certain classes of small buildings in which durability was particularly desired; these buildings, with few exceptions, are tombs. Stone floors were occasionally employed in the earlier centuries for the first floors of buildings¹ of unusual height, where exceptional solidity was required; but in many of the buildings of the sixth century we find that stone was introduced in places where wood had always been employed before. Stone roofs for porticos² and loggias are not infrequent, and stone floors become more common. Arches of stone³ are thrown across rectangular chambers as if to reduce the length of timbers required for the ceiling, and examples are found in which stone roofs were employed for the side aisles⁴ of churches. No changes, however, were made in architectural forms; stone was simply made to fulfil the functions of wooden construction, and roofs of wide span were still built of wood, no attempt being made to narrow the spaces to be spanned; but the indications would point to an increasing scarcity of wood, which was only beginning to be felt when architecture came to a standstill.

If the evidence of the former existence of forests is strong, the evidence of the presence of other tree life is still stronger. There must have been most extensive olive groves in the immediate vicinity of every town; for oil-presses⁵ are to be counted by the score throughout the length and breadth of the country, many of them crowded together in localities well outside the limits of the ancient towns, far removed from any place where an olive-tree could grow to-day. The culture of the vine must also have been extensive, for there are small presses⁶ of somewhat different arrangement which were in all probability used for making wine. In many places the

¹ See p. 128.

² See p. 174.

³ See p. 257.

⁴ See p. 222.

⁵ See p. 268.

⁶ See p. 268.

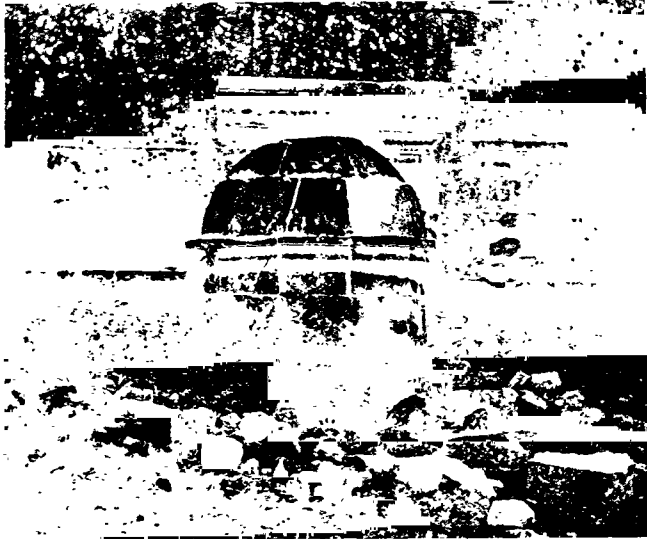
hillsides were banked up, terrace rising above terrace, some of the ancient walls measuring as high as eight meters, as may be seen near *Ḳırķ Bêzâ*. There is now no soil whatever behind these walls. In other places, even upon the level plateaus, one finds that the lower courses of the walls of churches¹ and houses are built of undressed stone laid upon the solid rock, while fifty centimeters or more above the present level of the ground is a well-carved base molding, and the door-sills are correspondingly high. This would seem to point to the former existence of soil, concealing the rough foundations up to the level of the ornamental base molding.

It seems to me that no further evidence is required to prove that the barren waste of rugged rock which composes the greater part of the surface of the hills to-day was, in antiquity, provided with a thick covering of soil which made agriculture and arboriculture possible, and which would account for the dense population and the wealth of the country in ancient times. With forests and groves of olives the question of water is solved. The wells which are now dry would then have been supplied with other than surface-water, and the dry fissures, which may still be traced for miles through the country, may have been fresh running brooks and water-courses.

Now it is asked, When did the process begin which ended in the barrenness which we see to-day? The only possible answer to this is, When the deforestation began. When the first trees of the forest were cut for the first wooden beams, the first steps were taken. For four hundred years the cutting of trees continued during the great period of building, which could not but have taxed the supply of the forests, and this, with the charcoal industry, which has always been a large one in the East, at a time when the protection of forests was unheard of, would certainly have wrought the denudation of the hills in a comparatively short time. When the forests were gone, the soil which their roots had held in place refused to cling to the mountain-sides, and during the rainy season, which is still very severe in Syria while it lasts, torrents of water rushed down the hillsides, carrying the terraces upon the lower slopes with them. The same process is being repeated to-day in parts of Italy, Sicily, and Spain. The forests have been cut from the mountain-tops; the floods find nothing to check them; they rush down upon the lower slopes, which have been terraced up and cultivated; they break down the walls and carry the soil to lower levels. But there were probably other causes which hastened the ruin of the country. We know that in the year 538 A.D. the Persians invaded this region and destroyed Antioch, its capital. We are told that it was the custom of the Persians to cut down the olive groves and the vineyards of those whom they conquered; and if this be true, the incursion of these people at that date may have hastened the end which time would eventually have brought. If the agricultural prospects of the

¹ See p. 235.

country were already in a precarious state, an invasion attended by such depredations would surely have rendered it uninhabitable in a very short time, and thus it seems to have been; for our last dated ancient inscription is of the year 609. After the first Mohammedan invasion there seems to have been little in the northern district to attract extensive settlement by the Arabs, since there is but occasional evidence of Arabic settlement to be seen in the conversion of small buildings, such as tombs and



Arabic *mihrab* built in front of the portal of a house facing south, at Dellôzâ.

baptisteries, into mosques or *wezis* (sacred tombs), in the erection of Arabic castles upon ancient sites, and in the presence of Arabic tombstones in a number of places; all these taken together, however, show but small Arabic activity, and belong chiefly to the later middle ages. I believe that the whole northern region has been practically deserted since the seventh century, though a few sequestered spots have doubtless been inhabited continuously since the first century of our era, and possibly much longer. In the region of the Djebel Rihâ, on the contrary, an Arabic civilization

seems to have flourished, as we see from the inscriptions in Hâss and il-Bârah. The name of the latter place occurs quite frequently in Arabic literature.

2. THE REGION OF DJEBEL IL-HÂSS. In the hills of volcanic rock to the east of the region just described, the conditions are slightly different. Some of the sites here are more extensive than those of the limestone hills, one having a circuit wall and a fortified acropolis. The ruins, owing to the methods of construction employed in the edifices, have disintegrated much more; but from what remains it is perfectly plain that the builders of this region relied as much upon wooden construction as did those of the western mountains. In this case we may argue even more confidently for the former existence of forests, for the basilicas required beams of even greater span, and the greater distance from the coast or from any other locality where trees are known to have been plentiful, and the succession of mountain chains around which timbers would necessarily have been transported, must convince one that they were not imported. There are extensive remains here also of terraced hillsides from which all the soil has disappeared, e.g., at Zebed; but the surface, instead of presenting a rugged mass of solid and broken limestone, is strewn with small, uneven fragments of black basalt. The evidence of watercourses here is convincing, for at Mu'allak an aqueduct is to be traced from the site of the town, far back into the hills to the source of a stream which is now a deep, dry *wadi*, with frequent conduits cut underground

to connect it with large cisterns of ancient construction. The larger towns in this locality were situated at the base of the hills and on a level with the plain, which is now a desert waste, and the sand has blown in upon the ruins until they are deeply buried in it. Although the great building epoch seems to have terminated with the beginning of the seventh century, it is probable that this country was inhabited for some time after the Arabic occupation; but Arabic, Christian, and Roman remains have perished alike in the ruins, and only those buildings which were built in the most massive manner have left any signs of their existence. An abundant supply of water is found here in a few ancient wells of great depth; but the frequent visits of large numbers of Bedawin prevent the settlement of the region. This water-supply, however, was certainly not sufficient for the needs of the great cities of antiquity that flourished here, and there were undoubtedly numerous springs and streams like the one whose former existence is indicated by the aqueduct and the cisterns mentioned above.

3. THE DJEBEL HAURÂN. The Haurân, which requires no detailed description, except in comparison with the regions described above, presents physical aspects which combine the rugged, mountainous character of the limestone region of the north with the more even surface of the volcanic hills of the Djebel il-Iḥaṣṣ, and has its own peculiarities besides, in the great lava-fields of the Ledjā. There are portions of the Djebel Haurân which are undoubtedly craters of volcanoes not many millenniums extinct, and which have never been habitable; there are, on the other hand, large tracts which have been cultivated for centuries and which are still subject to the plow. I cannot but believe that there was more and better soil in the Djebel Haurân two thousand years ago, when the great cities of the country were built, than now, when the ever rapidly increasing Druse population gleans its harvests from fields thickly strewn with broken bits of basalt. The washing away of soil has prevailed here as well as in the north, but it has not been so rapid nor so complete, because the arable portions of the country are flatter and more shut in. In the first century B.C., timber was employed in the construction of roofs of wide span. There may have been forests here at this time. However that may be, Porter¹ tells us that "vast quantities of splendid timber" were being destroyed while he was in the Haurân in the early sixties.

If the ancient forests of the Haurân were destroyed in the first century B.C., we may not know; but it is certain that the Roman builders of the second century A.D., and their native subjects of that period, and for four centuries after, built almost entirely without wood, introducing even stone doors and window-shutters, employing timbers only in a few exceptional cases for roofs of unusual span in buildings of foreign plan.

¹ Porter, *Giant Cities of Bashan*, p. 53.

The Djebel Haurân is by no means barren of vegetation; it abounds in fields of grain, and some of its modern towns are surrounded by gardens with olives, figs, apricots, and pomegranates; the vine is also cultivated. Its western slopes are covered with a small growth of pine and oak, which, if permitted, would probably produce forests in a few generations. This serves to show the latent possibilities of the mountains east of Lebanon for producing timber; but I believe that the ancient forests had perished before the coming of the Romans, and that, from the second to the seventh century, timber was rare, for no other consideration could have induced the imperial architects to make use of the obdurate basalt in features that would have been better if made of wood. The basalt being very difficult to quarry in large blocks, enforced a much more common use of the arch here than in the northern country; and here apparently, as early as in any place in the world, the Romans learned to curve their level architraves to the semicircular form of the arch. At an early date Roman temples in the Haurân were provided with sloping roofs of stone slabs supported by interior transverse arches, and the basilical and domestic architecture of the region seems to have been invariably provided with flat roofs of stone, supported by interior arches and corbel courses. There is a great difference in the degrees of surface finish given to the basalt. In many of the earlier buildings the stone is perfectly quadrated and highly finished on all sides except the inner surface, which probably signifies that the interiors of buildings were plastered. In other early buildings, and in almost all the buildings of the Christian period, the stone was only roughly squared and was very crudely finished. The stones composing jambs and lintels of doorways and windows and the doors and shutters of these openings were always smoothly dressed on the surfaces that were visible.

The fact that the Djebel Haurân has become quite generally settled during the last forty years renders the study of the ancient ruins now, in many places, much more difficult than in the mountains of Northern Central Syria. Many of the ancient buildings have been crudely converted into habitations, and many others are being broken up to provide building material for modern houses and for Turkish barracks, as, for instance, at Mismiye in the Ledjâ and at Suwêdâ on the western slope.

II

THE MONUMENTS

THERE is no other country in the world where the architectural monuments of antiquity have been preserved in such large numbers, in such perfection, and in so many varieties as in Northern Central Syria and in the Haurân. There are many

places where the minor details of buildings, such as wall-paintings and mosaics, are in a better state of preservation; but there is no region where numbers of towns of undoubted antiquity stand unburied, and still preserving their public and private buildings and their tombs in such a condition that, in many cases, they could be restored, with a small outlay, to their original estate.

These conditions are due to several causes, not the least important of which is the long-deserted state of the country in which the ancient buildings stand. Few of the sites to be described in these pages were ever built upon after the beginning of the seventh century; the buildings were employed, in only a few cases, as quarries for later buildings, and the great majority of them have stood unchanged, but for the decay of their perishable parts, and the earthquakes that have shattered their walls during fourteen centuries or more. Another important cause for this remarkable state of preservation is the massive manner in which the buildings were constructed, the use of the best building material,—cut stone laid dry,—and the painstaking methods employed in the labor of building.

The ancient cities and towns of Central Syria are, of course, in ruins; but where the materials have been inferior or the workmanship less careful, the monuments have perished almost completely. In those towns which are now deserted, and which were built of the best material employed in the best manner,—and the majority of towns conform to these conditions,—we find buildings almost as perfect, so far as stonework is concerned, as when they were first completed. We find towns with and without circuit walls with gates on every side; we find straight streets lined with well-built houses; we find basilicas and churches, and in some cases temples or public baths; we find private houses large and small, colonnaded shops or *stoæ*, open market-places, and streets of tombs. All of these buildings are to be seen to-day, and though the earthquakes have wrought great havoc, there are many edifices, large and small, that are still intact but for their wooden roofs and the plaster upon their walls: churches which, with a few days' work at restoring their roofs and fitting doors and windows, could be made practicable places of worship; houses which, if provided with roofs, given a coat of plaster on the interior, and provided with doors and glazed windows, could be made comfortable homes for the luxurious children of the twentieth century.

It would be difficult in modern times to find a region more thickly strewn with settlements than the mountain country of Northern Central Syria at the beginning of the seventh century. From the top of the *Ḳubbit Bābuṭṭā*, the highest point on the *Djebel Bārishā*, one may count no less than fifteen ancient sites, while from the summit of *Djebel Shêkh Berekât* a still larger number are visible, and in both cases the majority of these sites are entirely deserted. Few of them are large enough in superficial area to be called cities, yet they are built in such monumental style that it does not seem suitable to call even the smaller of them villages. One must take into

consideration the closely built and crowded condition of ancient towns which made it possible for a large population to live within a comparatively limited area. The presence, too, of three and sometimes four churches of considerable size, and of large numbers of shops would indicate that the number of inhabitants was large in many of these towns. One of the most striking characteristics of these ancient sites is the absence of poorly built houses and other structures. Temples, basilicas, baths, stoæ, tombs, villas, and town houses large and small, are all built of the same massive and highly finished dry masonry. Nor is size an indication of wealth, for some of the smallest houses are the most beautiful in carved ornamental details. There are, in a few of the northern towns, walls crudely built of uncut stone, sometimes laid in clay; but I believe that these are, in all cases, either the work of later inhabitants in Arabic times, or, if they are ancient, were used for the housing or sheltering of cattle or sheep. Still, we find many stables constructed in the quadrated masonry of buildings of greater importance, and fitted with stone mangers of careful workmanship, showing that the majority of the inhabitants paid as much attention to the building of their stables as to the erection of their villas.

All the evidence of the ruins reflects the life of a population of wealth and refinement. The extensive dwellings, with their beautiful carved ornament, their spacious, well-lighted, and well-ventilated apartments; the public baths, with their rich mosaic pavements; the great mausoleums, abounding with exterior carvings and fitted with receptacles for the dead, are all proof of the high degree of civilization that had been attained by the people who made and used them. In addition to these evidences of cultivation, we have fragmentary remains of wall-paintings of more than ordinary interest, mosaics of rare workmanship, vessels of glass in a hundred different shapes and of great beauty, which we find in the tombs, lamps of clay in a multitude of patterns, and bronze ornaments, which are rarely found because of the rapacity of the Arabs of the middle ages for that metal. All of these things would be found in great quantities if the natives, for some forty generations, had not spent their time in searching for treasure; for whether treasure is found or not, all the other contents of the tombs which are opened are destroyed in one way or another.

It remains now only for us to draw a few comparisons between the architecture of the north—the region which we have called Northern Central Syria—and that of the hills of the Djebel il-Iḥaṣṣ and Djebel Shbêt, and that of the Ḥaurân country. The comparison will thus be three-sided. The differences between the architectural productions of the three districts are fundamental, all-pervasive, and constant. They are found in matters of artistic conception, of constructional principles, and of ornamental details, and are far too essential to have been caused by the existing differences in the building materials employed in the various localities. They persist from the earliest architectural era in the country to the latest period of building activity, and are expressive of the differences in race, cult, foreign influences,

manners, and customs which may have existed among the respective inhabitants of the three districts. The architecture of the western district of the north is essentially a trabeated style, the use of the arch being only sporadic; that of the south is fundamentally an arcuated form of architecture, in which the lintel is used infrequently, except in small openings, or in imitation of some foreign style; while that of the eastern region of the north is a combination of both styles. The architecture of the first region is intrinsically classic in methods of expression, native elements appearing only in minor details; that of the third is almost wholly native in its composition, its classic elements being of superficial character. The architectural remains of the second region belong entirely to the Christian period, but they present an interesting combination of classic forms treated with native spirit.

At first sight it would seem as if the wide differences in the principles of construction applied in the three districts were conditioned only by the different mediums of construction which were at the disposal of the ancient builders. In the mountains east of Antioch a fine-grained limestone, easily quarried and worked, was found in great abundance; and the trabeated form would seem the most natural one to expect in a country so closely related to the great classic center of the East. This we find to be the case. Colonnaded structures were employed in all periods, for every kind of building, and wood, being plentiful, as we have seen, was employed for roofing. The larger structures were basilical in plan and were arranged, according to classic custom, with a longitudinal system of supports, usually columns with architraves where the supports were narrowly spaced, and columns with arches where wide intercolumniations were required.

In the mountains of the Haurân, on the contrary, the sole building material at hand was the hard black basalt, which was quarried with difficulty and was usually to be had only in small pieces. Under these conditions an arcuated style was the only reasonable method of construction to be employed, and, as we should expect, the arch is

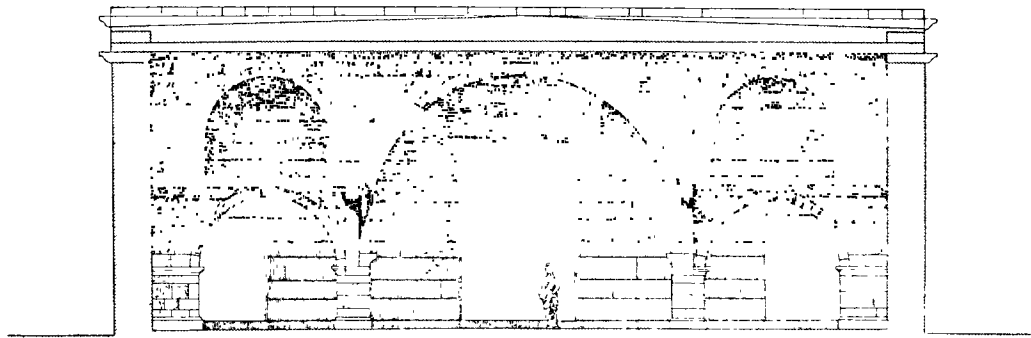


Fig. 1.¹

found in every variety of building, used with piers built up of small blocks of stone. The column and architrave appear, to be sure, in a large number of temple structures of the classic period; but these, being to a certain extent imperial buildings, may not be regarded as purely native constructions. The basilical structures

¹ From *La Syrie Centrale*, Pl. 15

of the Djebel Haurân, quite the opposite of those in the region east of the Orontes from the standpoint of construction, were built upon a transverse system of supports, being subdivided by cross-walls (Fig. 1) not over three meters apart, pierced with arches — broad, high arches over the central nave and low arches in two stories over the side aisles. The crowns of the upper-story arches of the side aisles were carried up to the level of the crown of the great middle arches, and the transverse and side walls were of equal height. A roof of stone slabs was laid from one transverse wall to the other; this was perfectly flat and was undoubtedly provided with a covering of beaten clay such as is used in the houses of the present inhabitants. The ancient houses were built upon a system similar to that employed in the basilicas, arches supporting flat slabs of stone being used for roofs and intermediate floors. Many of the houses still inhabited are of ancient construction, and the newer structures are patterned after the old model.

In view of these facts it is interesting to notice that in the volcanic country of the north, where basalt was again the only building stone to be had, the building system adopted was not the transverse arcuated style of the Haurân, but the longitudinal system of arches of the limestone region farther west; and that, while piers built of small stones were occasionally employed, columns of several drums are more frequently found. This system, of course, necessitated the use of wooden roofs, as we have already described.

It will thus be seen that the kind of stone available had only a slight effect upon the constructional principles evolved by these Syrian builders under Greco-Roman tutelage. The presence or absence of wood was undoubtedly more formative, but racial conditions and considerations of foreign influence would seem to have had still greater effect. The Arabic influence, which was strongest in the Haurân, seems to have produced one form of architecture, which classic training could alter only in minor details; while the Aramaic influence in countries where Syriac was spoken produced a different form, which was more deeply influenced by classic art.

Differences of equal importance were found in the ornament of the various districts. That of the classic period in the north is almost entirely confined to the use of simple moldings, though there are examples of friezes ornamented with bucrania and garlands. The ornament of the same era in the south is extremely rich, abounding in vegetable forms, rinceaux, meanders, and moldings carved with the egg and dart, the guilloche, and a variety of classic patterns, although the basalt in which they are executed was much harder to carve than the limestone of the north. In the Christian period the order is reversed, for after the fourth century the ornament of buildings of all kinds in the north grows even richer than that of the classic period in the south. Vegetable and geometrical forms are found in the greatest profusion in the carving, while the Christian architecture of the south is almost devoid of carving and poor even in moldings.

The tendency in the treatment of ornament in the Haurân during the classic period seems to have been more and more toward naturalistic effects; rinceaux of foliate design were treated with great freedom and realism, and even primarily geometrical patterns like the Greek fret were interspersed with flowing foliage and flowers or with realistic figure-sculpture. In the northern region during the post-classical period, on the contrary, the tendency was to conventionalize, and, though the ornament was treated with great richness and beauty of detail, all foliage was drawn in more or less geometrical fashion, without becoming flat or uninteresting, and even animal figures, such as peacocks, were introduced in bisymmetrical conventionality.

Racial and religious differences are particularly conspicuous in the ornament. For example, let us take the symbol of the grape-vine, which is the most common pattern in the pre-Roman and classic carvings of the Haurân. This symbol practically disappears in the Christian period in that country. Only five or six examples of it were found in the limestone region of the north—one probably late classic, the others certainly Christian of the sixth century; but in the basalt region of the north it is very prevalent, being, in fact, almost the only pattern in Christian carving, and there are no remains of pagan architecture by which one may judge.

CHAPTER II

ARCHITECTURE OF NORTHERN CENTRAL SYRIA

I

THE SOURCES—THE NAME

THE ancient monuments of Northern Central Syria to which definite or approximate dates may be assigned cover a period of six hundred years, beginning with the first century after Christ; but the whole region abounds with monuments to which no dates can be assigned: some of these are, doubtless, more ancient than those which may be dated, others are coeval with them.

During these six centuries architecture and sculpture passed through a continuous process of evolution. The evolution of architecture may readily be traced from the beginning of the period to the end by means of the ample remains of buildings. It is not so with the sculpture, the remains of which are much rarer; and those which have been spared are in a sadly mutilated condition.

The development of architecture during this period is not to be traced from small beginnings, through various stages of growth, to a culmination as a distinct style, but begins at an advanced stage, with elements borrowed from another style. After the second century, however, the architectural style of Northern Syria, assimilating these borrowed elements, works out an independent development, which at the beginning of the seventh century had reached a period of full bloom. How much further the style might have been expanded, or what its fruits might eventually have been, no one can say; for its development was arrested, at that point, by external causes which are matters of history.

The various influences that coöperated to produce the *developed* style of the sixth century in Northern Syria cannot all be traced to their original sources, with our present knowledge of the later ancient art of the nearer East. One source, that which was made the basis of the development, is easily traced; that is the Greco-Roman source, which is evident in what we shall call in these chapters the *classic*

elements. The other sources, if there be more than one, cannot be separately distinguished now; they are apparent in those features which cannot be recognized as of Greco-Roman origin, and which, for the sake of clearness, will be called the *native* elements.

The classic elements will speak for themselves; they are easily recognized. I have referred to their sources as Greco-Roman and not simply Roman, because the elements, as they appear, although they were introduced into Northern Syria in imperial Roman times, are those of Grecian origin. The native elements are less familiar and should be briefly described. The most conspicuous feature that is foreign to the classic styles is the use of enormous blocks of stone in buildings of all kinds. This form of construction is as old in Syria as the foundations of the Temple of the Sun at Ba'albek, though, of course, it is practised on a smaller scale in the buildings now under discussion. This style of building we shall call *megalthic* construction. In the same connection may be mentioned the employment of great slabs of stone for intermediate floors and for roofs of short span, which seems an anomaly in a country where wood must have been very plentiful, judging from its lavish use in all other floors and roofs. A third feature is the *arcuated lintel*—the flat beam of stone with a semicircle cut in it above the opening which it spans (Fig. 2). This is, one might say, a combination of Roman form with Greek principle. Other strange elements are found in the ornament; these must be described individually as they appear in capitals, moldings, and other forms of decoration.

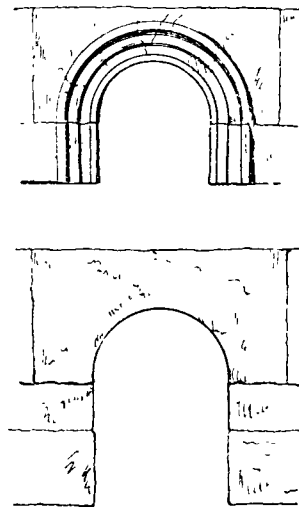


Fig. 2. Arcuated lintels.

When these elements have combined and formed the developed style of the fifth and sixth centuries we are at a loss to know how to classify it with other known styles, and what to call it.

No important history of architecture relating to the Christian period has been written during the last forty years that has not discussed the monuments of Central Syria which M. de Vogüé published after his expedition in 1860–61. In reviewing the style of these buildings, authorities differ in the names which they apply to it. A number of writers class it, without question, as Byzantine; others, more guarded, call it Romanesque, making it one branch of the parent stock of which the Byzantine is another. This position is perhaps the more tenable, but the relation between the two styles cannot be so close as that term would imply, as a comparative study of them will show. Both styles unquestionably grew up out of the decay of an architectural style prevalent throughout the Roman Empire, and in this sense may be called Romanesque; but the question of descent must be carried back of the Roman style, for Roman architecture, as we know it, represents the union of at least two art families, the one

Italian, the other Greek. The trabeated architecture of the Romans was essentially Greek and was, to a great extent, the product of Greek artists, while the arcuated style, —the principles of construction expressed in the arch and the vault,— which is the more truly Roman characteristic, comes from another source and may be termed the Italian element. The two were mingled in such a way, in many of the monuments of the empire, that a homogeneous style was formed, in which the arch and vault, of Italian origin, were combined with the column and beam of the Greeks, the former being the constructional principle of the style and the latter furnishing its adornment. Now, neither the style which we call Byzantine, nor that to which the monuments of Northern Syria belong, was a direct product of this composite style, as the buildings in France were a few centuries later. Hagia Sophia, the archetype of the one, is a shell of brick and concrete, while the buildings of Syria are, in the main, column-and-beam buildings made of cut stone laid dry. The great fourth-century churches of Constantinople were undoubtedly the result of a study of the buildings which the Emperor Constantine had built in his new capital, and which, though little remains of them to-day, were probably of the brick-and-mortar, vaulted character of those buildings which had just been completed in Rome by Constantine's predecessor, Diocletian, whose baths in that city are among the most important monuments of the epoch. These Roman principles of construction, imported to the Bosphorus, were influenced in time by somewhat similar principles coming from Persia and other parts of the Orient where the dome and the vault had known a long and eventful history. The churches and other buildings of Northern Syria, on the other hand, are in no way related to buildings of this type; their prototypes were not found in Rome nor in Constantinople nor in Persia. What, then, was their origin? Antioch was of course the metropolis of Northern Syria, the center of her government and of her art; but hardly one stone is left upon another in the Antioch of our day, and no prototype can be found there. But when we consider the Greek origin of the city, and its size and importance during the Alexandrine period of Greek art, we cannot but suppose that, even in the fifth century of our era, it still retained a vast amount of Greek architecture of the third and second centuries B.C., and that many of the monuments built there by the Romans were in Greek style. The Romans never fully succeeded in Romanizing the architecture of a Greek city. The Roman monuments in Athens are Greek in their essentials. The arch alone is foreign to Greek architecture, and even here the Arch of Hadrian is more Greek than Roman. The arch of the Romans, except in the earlier aqueducts and a few other examples, is a concrete shell; the arch as employed in Grecian lands is an autonomous structure of dry cut stone, and thus we find it in Northern Syria.

The architects of Northern Syria, from the second to the seventh century, far from following the Roman principles of construction prevalent at the time, avoided mortar, bricks, vaults, revetments of stone, and all the other Roman methods, insisting upon

dry masonry, employing huge masses of cut stone, and resorting to every other device for building their walls and making their roofs, devices which, in the main, may be found in ancient Greek architecture. If I have succeeded in making this clear, it will be seen that the difference between the Byzantine style and that practised by the architects of Northern Syria is one of essentials and origin. The Byzantine style is the result of a union of the native Roman with Persian and other Oriental styles, while that of the Syrian buildings is the issue of an alliance between the Greek style and some unrecognizable Oriental style. The Syrian style inherits so little through Rome which it could not have inherited directly from Greece, that it may more properly be called *post-classical Greek* than Romanesque, bearing a relation to the ancient Greek style analogous to that between the classic and post-classic Greek literature; for the term "Romanesque," as we know it, excludes almost entirely the Greek elements in Roman architecture. Almost none of the Greek elements appeared in the Romanesque architecture of northern Europe, where the architects made use only of those features of the old style that were of peninsular origin. They used concrete and mortar in great quantities, and had no other idea than how they could best provide their churches with vaults of stone. Everything gave way to this; they made their walls of prodigious thickness, they enlarged their supports, they reduced their openings to the minimum, that their stone vaults, weighted with masses of rubble, might be held in place. The Italian architects of the Renaissance revived the classic style of ancient Rome, with its Greek and native elements combined. The Syrian architects of the fifth and sixth centuries carried out the ancient Greek principles of construction, introducing only the arch and the semi-dome of the Romans, which they employed in a fashion more in keeping with Greek methods than with Roman, and infusing the ornament with their own feeling.

If a term could be coined out of the word "Greek" which would correspond with the word "Romanesque," we should have a name more applicable to this architecture; but as that would not include the *native* elements, we should be obliged to combine the words "Syrian" and "Greek," and "Greco-Syrian" would be the result.

II

LOCAL SCHOOLS

IT is a curious fact, and one not readily explained, that the Djebel il-A'la and the Djebel Bārishā, which are far richer in monuments of the second century than the Djebel Rîhā, should have fallen behind the latter in the quality of their architectural productions during the centuries which followed, and that classic models should have obtained longer in the latter region than in the former.

A decided inferiority is noticeable in all kinds of structures later than the second century in the more northern country when compared with those of the more southern, with one exception, that is, in the churches. The basilicas of the Djebel Rihā were built for the most part in the fourth century and are plain and severe in the extreme, while those of the more northern region belong almost exclusively to the fifth and sixth centuries, a period during which the church edifice developed into a building of great beauty and richness of detail. Baptisteries, which are quite rare in the Djebel Rihā, being generally connected only with large and important churches, are very common in the district of the Djebel Bārishā, where they are attached even to the smaller churches; and we occasionally find two or more in one town.

But the tomb structures of the northern mountain country cannot be compared with those of the Djebel Rihā. The people of the Djebel Bārishā, to be sure, had types of their own that compare favorably with the smaller monuments of the Djebel Rihā; but the splendid mausoleums of the south were unknown in the northern mountains. The same thing may be said of the domestic architecture; for, though the northern section provides styles of houses not to be found in the Djebel Rihā, there are no private buildings there that approach the villas of Ruwêhā or Khirbit Hâss, either in size or in magnificence. Villas there are, but much simpler in every respect than the great dwellings of the south. But it should be noted that, while many of the houses of the north are small, a greater amount of pains was spent upon them to make them beautiful than was ever expended upon the smaller houses of the south. In the north the small block house is frequently found with its doorway and windows richly ornamented, but in the south such houses are severely plain.

And this brings us to the question of the differences in style that exist in the architecture of two districts so closely situated. These differences are not manifest in the plan and arrangement of the buildings so much as in the treatment of their details. During the fourth century there was greater similarity between the details of architecture in the two regions; but as centuries passed, two distinct schools seem to have developed. Ecclesiastically, and probably politically, there were two separate centers, Antioch for the north and Apamea for the south; this, in a way, might point to the existence of two separate art centers; but why should Antioch as an art center produce monuments inferior to those produced by Apamea? It would seem as if the matter of wealth must have influenced the situation; that the people of the north had not only a different art center from those of the south, but were poorer, and, for that reason, less able to work out the fullest expression of their art, except in their churches, the funds for which may have been augmented by the metropolitan portion of the see; for in the north we find not only one of the finest church edifices in Syria, that at ʔalb Lauzeh, but the most magnificent ruin of early Christian architecture in the world—the Church of St. Simeon Stylites at ʔalʔat Simʔân. This latter was, of

course, not a result of local enterprise, though it was a product of the best local schools of art. The Christian world doubtless shared in the expense of its erection, inasmuch as it was one of the most famous shrines of the East. But neither the Church of St. Simeon nor that at ʔalb Lauzeh can be taken as a type of the architectural products of Northern Central Syria. They stand in a category of their own, which represents all that is best in the Syrian art of their day, archetypes centering in themselves the highest conceptions and the greatest skill of a generation.

The architecture of the northern group of mountains, then, on the one hand, and that of the district of Djebel Riḥā on the other, presents two schools of the same style, schools with practically the same inheritance, but diverging in process of their development. The divergence is noticeable in differences of plan, construction, and details. The plans of buildings of the two districts offer the fewest differences. The plans of churches and basilicas are practically the same, with a threefold division of the nave, the central aisle terminating in an apse flanked by chambers at the ends of the aisles; but the apses of the north often protrude beyond the side chambers, or the exterior curve is allowed to appear between them, while the apses of the south, with one insignificant exception, are concealed by a flat east wall. Again, the apses of the north are frequently rectangular, but this form is nowhere found in the south. Proportions differ; but this is rather a development of time than of style, for the change in proportion in the churches of the north seems to have taken place after churches which could be compared with them had ceased to be built in the south. In private houses the plans are practically alike, long structures of two stories, divided into compartments and having two-story porticos along their long front walls; but the compartments in the south are usually larger in every way than those of the north. The ceilings of the lower story of the houses of the south are higher than the others, giving a more pleasing and elegant effect to their colonnades.

In matters of construction the differences are more apparent. Megalithic building, very common in the north, is rare in the Djebel Riḥā. Building stones of huge dimensions are found in the north, reaching a maximum measurement of 5 m. in length and 1.50 high, and courses are laid with great irregularity, especially in the earlier period, while in the south more regular courses, of an ordinary width of 55 cm., are the rule. Arched construction is much more common in the south, although arcades for the interiors of churches are almost universal in both sections; but in the Djebel Riḥā almost every private house is provided with single transverse arches which span the compartments of its lower story, in place of a wooden girder for the floor above. On the other hand, arches are sometimes substituted for columns and beams in the lower porticos of private houses in the north, but we never find this arrangement in the south. A square monolithic pier is commonly used in the north where a column would be employed in the south. The lower portico of the private house is almost universally built in this fashion in the Djebel il-A'la, the Djebel

Bārishā, and the Djebel Ḥalakah; and it is not uncommon to find both colonnades so designed in these regions, while in the Djebel Riḥā the rectangular pier was practically unknown.

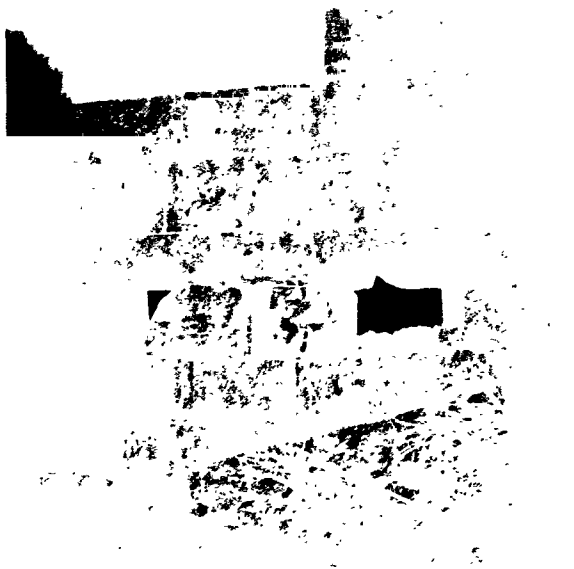
The differences in details are so many and so minute that they must be left to be noted in the discussion of separate buildings.

III

CONSTRUCTION

THE methods of construction applied by the builders of Northern Syria were so many, so various, and in many cases so novel, that it is worth while to consider some of them.

WALLS. Even the walls present an interesting variety of stonework, from the polygonal and the megalithic to the ordinary coursed dry masonry; but even this last



Wall of quadrated blocks with rough outer surfaces and drafted edges, at Dêhes.

has its variations, for though most of the walls, laid up in regular courses, have perfectly smooth surfaces, there are examples of stones with rough surfaces and drafted edges, as may be seen in a large ruined building at Dêhes in the Djebel Bārishā. It has been mentioned before that all these walls were one stone in thickness and were laid dry. The use of mortar was not known in the masonry of Northern Central Syria. The interior wall-surface of the majority of buildings was roughened for the application of plaster, little of which has remained to the present time. A rather thick coating would seem to have been commonly applied to the wall, though rem-

nants of thin plaster of a very hard variety were found upon smooth surfaces, and even upon carving, as at Bāmuḳḳā. The plaster itself in these cases seems to have been colored; but the thick plaster was more probably painted.

PIERS AND COLUMNS. The shafts of columns and of free-standing piers were universally monolithic, and these supports were never grouped. The capital, with brackets on either side, was an ingenious invention, adding security to the trabeated style of construction.

ARCH AND VAULT. Except for purposes of interior support, the column and beam undoubtedly represented the characteristic building principle of Northern Syria; the arch was used, and well used, but usually only where interior space was required. The arch of Northern Syria was generally of semi-circular form, though occasional examples of the horseshoe arch are found, and stilted arches are common. Arches were often used over doorways, but always above lintels in exterior openings, and in interior doorways that were not to be closed with doors. Arched windows are rare, except in the form of the arcuated lintel described on page 19. The most important use of the arch was, of course, in the interior arcades of basilicas and other churches.

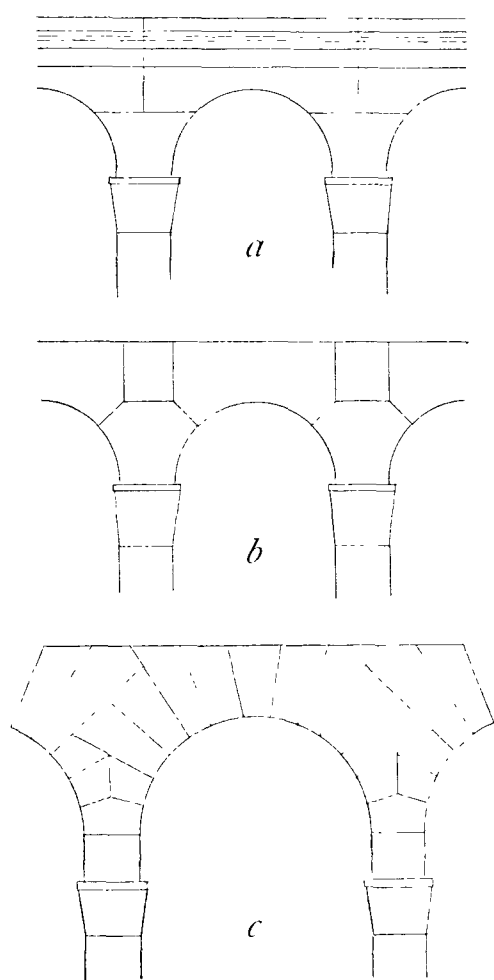


Fig. 3. Types of arches.

It was employed in three forms for this function: (1) a narrow arch of three hori-

zontal pieces, a development of the arcuated lintel (Fig. 3 *a*); (2) an arch of three voussoirs (Fig. 3 *b*); and (3) an arch of many voussoirs. In certain monuments of the developed period of Christian architecture, two arches of a series had a common impost block between them (Fig. 3 *c*). This block is cubical; above it is a double voussoir that serves for both arches; then come two short voussoirs of equal size; the third voussoirs are short in the first arch and long in the second; the fourth voussoirs are long in the first arch and short in the second. The voussoirs of two arches, thus alternately long and short, are interlocked in the spandrel in dovetailed joints. In some single arches of great span all the lower voussoirs were so long that the arch could stand alone without



A development of the arcuated lintel, at Bāb il-Hawā.

abutment at the haunch, the weight of the voussoirs at their extrados overcoming all danger of overthrow, although there were neither mortar nor clamps to hold the voussoirs together. Examples of this may be seen on pages 262 and 267. The transverse

arches in the lower compartments of the private houses of the Djebel Rihā were not built of these long voussoirs; they sprang from the side walls, and the spandrels were presumably filled in with walling, which carried the beams of the floor above; but it is a noticeable fact that very few of the many specimens in situ are now reinforced in this manner, and that they hold their own without weight at the haunches. In a small number of cases these transverse arches were used in the upper story and not in the lower, as we find in a house near the center of the ruined town of Dêr Sambil.

The lintel and the arched construction were very successfully combined in Northern Syria, in buildings which had stone floors between the stories, or roofs of stone; a single transverse arch was used in a square compartment, and a series of transverse arches in an oblong compartment; the arches were built up at the spandrels to the level of the walls, and stone slabs, one to two meters in length, were laid from one arch to another, or, in square buildings, from the arch to bracket moldings on the opposite walls. There could hardly be a more simple and effective combination of the two principles of construction.

VAULTS. A barrel vault was often employed to cover the rectangular space in front of a deep-set apse. But the barrel vault is also found in a variety of structures, including tombs and cisterns. In many instances it was employed between high walls,

which in a way acted as weights at its springing; but these walls could have given no real support to the vault, for in many cases, where the walls have fallen away, the vaults still stand. In other cases, as in the cisterns for example, the vault was originally constructed as a plain curved surface without any perpendicular walls above it.

Intersecting or groined vaults do not seem to have been used in Northern Syria.



Vault of a tomb at Hâss.
The walls have been destroyed.

DOMES. The domes and semi-domes of Northern Syria are perfect examples of stone construction as applied to this form of structure. Only one example of the dome is preserved intact. It is that of a small building—a tomb¹ at Ruwêḥā, in the Djebel Rihā, published by M. de Vogüé ("La Syrie Centrale," Pl. 91). The wedge-

¹ For photograph see p. 248.

shaped stones are admirably fitted together and cut to convex form on the outside and concave form on the interior. The dome is not set above a building of circular plan, but above a square. The pendentive does not appear, however; its substitute, or, perhaps better, its prototype, is a thick slab of stone laid across the angle of the square and cut to fit the interior curve of the dome.

The semi-dome is very common in Northern Syria, constituting the covering of curved apses. It was everywhere constructed with the same science and skill that characterize the construction of the dome described above; but the problem of its support was much simpler, since it was invariably applied to a semicircular plan.

IV

ORNAMENT

AS in every other style, the ornamental details of the architecture of Northern Syria are its most distinguishing characteristics. After the third century, when the dominance of the classic style was relaxed, and native architects began to put their own interpretation upon the designs which they had learned from the builders of the imperial period, a whole system of decoration was developed which was stamped upon the architecture of the three centuries which followed, and gave to the style of Northern Syria its peculiar individuality. Not only did the architects of Northern Syria invent new orders and give new profiles to their moldings, but they took the four forms of classic columns as they knew them and treated them to suit their own taste; they took such portions of the classic entablatures as were necessary for their purposes and disposed the moldings as they pleased; they rearranged the profiles of classic moldings according to the dictates of their own fancy and carved ornamental designs, of their own invention, upon flat surfaces or upon moldings wherever it pleased them to do so.

THE DORIC ORDER. In the hands of the Syrian architect the Roman Doric column was treated with great latitude. The proportions of the column vary in buildings of the same period: the shaft is always a cylindrical monolith, with diminution and entasis and always without channelings; but the base is treated with moldings of different profiles, and is often omitted entirely, as in the Vitruvian Doric. The form of the capital itself (Fig. 4) varies from a very close copy of the capital of classic Greek architecture to a very free treatment, in which the echinus is drawn out at a straight line from the shaft to the square abacus, which seldom has the delicate cymatium of the Roman order, while the echinus is often orna-

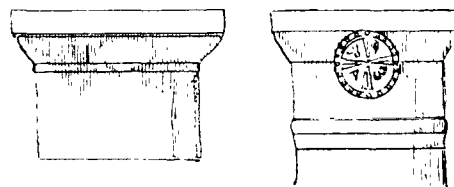


Fig. 4.

mented, with the egg and dart in the earlier examples, and in the later with symbolic disks or interlacing fillets, with stars, leaves, and rosettes in flat relief. No examples of the triglyphal frieze were found; a plain architrave, or one with two bands, is the only portion of the entablature used.

TUSCAN. The Tuscan capital is also found closely modeled upon classic lines; the section of the echinus is often the simple ovolo, most common in Italy, and again the rarer cyma recta, which is found in the engaged columns of the amphitheater at Capua. This form of capital has often a sharp-pointed leaf beneath each angle of the abacus. The astragal at the neck is often omitted.

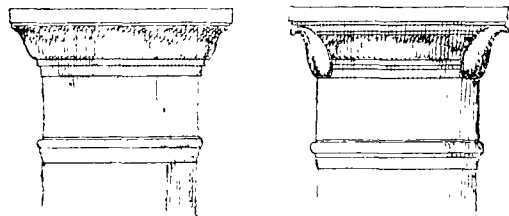


Fig. 5.

IONIC. The Ionic capital was still more freely treated. Very faithful copies of the Roman type with small volutes are found in a number of places; but the usual form has two large volutes, disconnected, and with no echinus, a tall flaring collar separated from the shaft by a narrow band of zigzags being substituted for it; this smooth surface between the volutes is often ornamented by an upright leaf or an ornamental disk. The shaft is usually plain, without channeling.

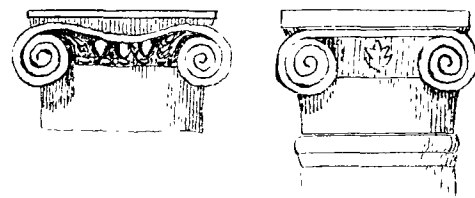


Fig. 6.

CORINTHIAN. The bell-shaped capital of the Corinthian style appears in so many forms that it would take too much space to mention all of them here. They will be described as they occur in the different monuments. Hundreds of specimens are found that were copied directly from classic models; they are a little shorter, in proportion to their breadth, than the true Corinthian capital, but have the two rows of acanthus leaves, the delicate volutes below the angles of the abacus, the acanthus bud, and the fleuron in the middle of the abacus.

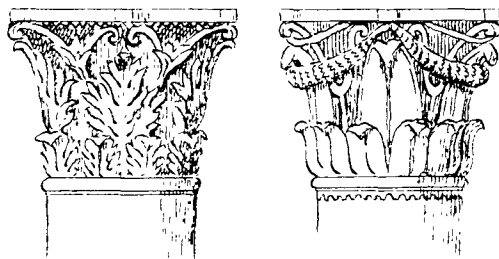


Fig. 7.

Many examples were carved with great skill. In a number the volutes are omitted. In others the deeply carved, flowing leaves are twisted into a whorl; this form is one of the most beautiful in Syria. The most usual form, however, is that which may be called the *uncut* Corinthian, in which the form and arrangement are the same as the above, but the leaves are left with rounded edges and smooth surfaces, as if blocked out to be carved in true Corinthian style. In other examples of the bell capital the resemblance to the Corinthian is almost completely lost, the only remnant of the classic form that is left being the shape, and the use of leaves, of which there are perhaps only four, one

below each angle of the abacus. The Corinthian style with carefully carved leaves persisted longer in the caps of chancel pilasters than elsewhere, though it finally gave way to the uncut form or to a molded cap. In all buildings later than the third century in which classic columns were used or imitated, banded and molded architraves took the place of entablatures.

SYRIAN. The most novel form of capital used by the architects of Northern Syria was one of Doric or Tuscan form, with brackets on either side extending well out under the architrave, or one at the back, where it carried a transverse beam. Three brackets were seldom used in one capital. This bracketed capital was an interesting experiment, and very logical in its use. The architect who introduced it felt that a greater load was imposed upon a capital at its sides, and therefore spread it out laterally to receive the load. The brackets are in form of a cul-de-lampe, in section generally a cyma recta; they are nearly as broad as the abacus, and the moldings of the echinus appear between them. Bracketed capitals are not found in the architecture of Greece or of Rome, but a similar principle is illustrated in the capitals of ancient Persia, which may have suggested the idea to the architects of Northern Syria. But the form of the capital under discussion is so unique that it may be regarded as forming an order by itself, which we may call the Syrian order.

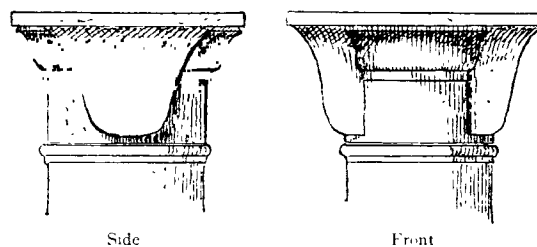


Fig. 8.

PIER-CAPS. The monolithic pier of square section was frequently used without ornament; in other cases it was provided with a capstone, molded or carved to represent a capital. In numerous examples of the molded cap, the outer face only was molded; in other cases, again, it was molded all around. Carving was sometimes applied to these square caps, in crude imitation of the Ionic or Corinthian orders, flatly executed volutes and leaves making up the design. The bracket was used in the caps of these piers as well as in the capitals of columns, but its profile is usually a cavetto instead of a cyma recta.

ARCHITRAVES. Architraves are often perfectly plain, especially in the north. In numerous colonnades they have moldings of simple right-lined section—one or two fasciæ below a plain chamfer; in others a narrow cymatium is substituted for the chamfer; again we find two faces and a narrow ovolo below a cymatium or a cavetto; sometimes the second face is denticulated, but this form is quite rare.

MOLDINGS. The most common form of molding is the cyma recta with a fillet above and below, which was used, with slight variations of its curve, for the cornice

of all kinds of buildings, from the earliest period to the latest. It was used for the raking cornice of gables and was often carried across the bottom of a pediment. The moldings of the doorways are of classic profile, consisting of two or three narrow fasciæ, an ovolo, a cyma recta, and a flat band, the position of the ovolo and the cyma being frequently reversed. The curved members are invariably freely drawn like



Fig. 9.

Greek profiles, and are seldom arcs of a circle, as the Roman profiles usually are. Lintels were often provided with heavy door-caps, ovolo or cavetto in profile, either carved or plain. Another form of door-cap was a wide bevel or chamfer, carved or plain, below a flat band. Sometimes an ornamental frieze was inserted between the moldings and the cap. A curious form of door-cap was very commonly used, either above a set of frame moldings or as the sole ornament of a doorway (Fig. 9). This

was a trapezoid in relief, with its longest side upward and its surface molded horizontally or adorned with geometrical designs.

The secondary moldings, i.e., the string-courses and the moldings of windows, were variously treated. Moldings of ordinary profile, somewhat more shallow than the relief moldings, were often *incised* upon the flat surface of the stones that formed an opening; these terminated, on either side of the windows, at a string-course, or were returned along the upper side of the string moldings. Window moldings in relief were similarly treated. In many cases where an opening was rectangular the moldings describe a semicircle upon the lintel above it (Fig. 10),

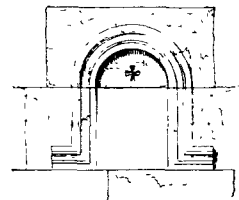


Fig. 10.

giving the effect of a round-headed window. In the north a peculiar use was often made of window moldings; instead of being returned at right angles upon the string-course at the sill level, they were curved upward and carried over the next opening—a series of windows presenting, in their moldings, a succession of upward and downward curves (Fig. 11). But the most curious treatment of moldings in this northern region is seen in the volutes in which these curved moldings were often terminated on either side of a window or at the end of a row of windows. The moldings of doorways were sometimes interspersed with bands of carving of geometrical or foliate pattern, and the outer member was often ornamented with a row of narrow scallops or blunt cusps. A few examples of hood moldings were found above portals; these are in section a cyma recta, and are often adorned with anthemions and honeysuckles, quite Greek in style. The volute was used even at the ends of the jamb moldings of large portals, and in cases where the moldings were adorned with an outer row of cusps (Fig. 11).

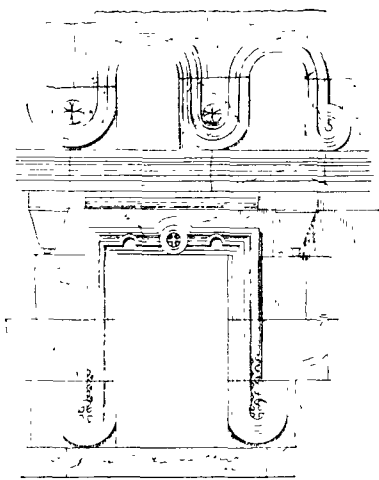
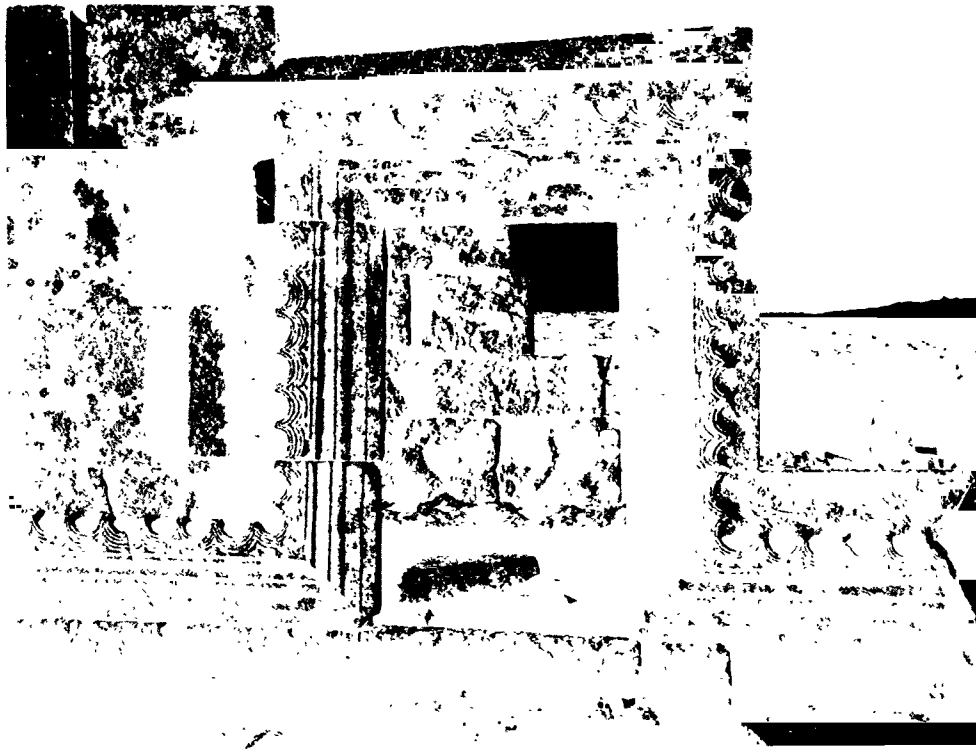
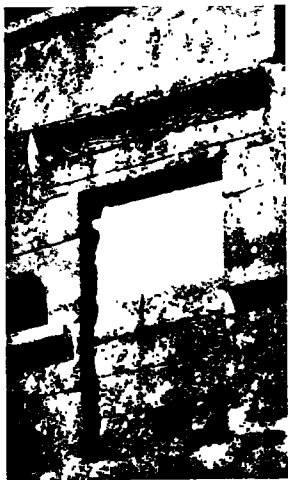


Fig. 11.

CARVING. The carving of the door-caps and friezes, and of the ornamental bands which were inserted between the moldings, is of particular beauty and interest. For the cavetto door-cap three disks are generally used, or upright acanthus leaves on either side of a central symbolic disk; often the acanthus leaves alternate with anthemions or the honeysuckle ornament, more or less classically designed. In a number of examples a winged disk was found like that of Egypt, Assyria, and Persia, except that the disk bears the sign of the cross (see photograph). The ovolo, which is employed not only for the door-caps of portals, but sometimes as a string-course, if carved at all, is usually ornamented with elaborate rinceaux of highly conventionalized and geometricized acanthus leaves, interspersed with symbolic disks (see photograph on page 32). The scrolls are drawn with clearness and precision, in which respect they resemble Greek ornament as opposed to Roman work. The beveled or chamfered door-cap, which is the most common form for small buildings and private houses, is carved, sometimes with a series of ornamental or symbolic disks, sometimes with interlacing fillets encircling disks, rosettes, and crosses, or with scroll-work interwoven with leaves or symbols; sometimes with a simple scroll-work of palmette or acanthus, or with geometrical designs. Occasionally this form of door-cap was adorned with a more free and naturalistic treatment of the grape-vine growing out of a vase in the center of the lintel, and two examples were found, one at southern Dānā and one at Djerādeh, in which two peacocks were conventionally represented, one on either side of the vase. The former of these was already known (see "La Syrie Centrale," Pl. 45). Broad, flat friezes were enriched with rows of disks; pulvinated friezes, with elaborate scroll designs of acanthus leaves like those of the ovolo.



Doorway at Silfāyā, showing cuspidate outer molding.



Door-cap with winged disk, at Khirbit Hâss.

ornamented with elaborate rinceaux of highly conventionalized and geometricized acanthus leaves, interspersed with symbolic disks (see photograph on page 32). The scrolls are drawn with clearness and precision, in which respect they resemble Greek ornament as opposed to Roman work. The beveled or chamfered door-cap, which is the most common form for small buildings and private houses, is carved, sometimes with a series of ornamental or symbolic disks, sometimes with interlacing fillets encircling disks, rosettes, and crosses, or with scroll-work interwoven with leaves or symbols; sometimes with a simple scroll-work of palmette or acanthus, or with geometrical designs. Occasionally this form of door-cap was adorned with a more free and naturalistic treatment of the grape-vine growing out of a

vase in the center of the lintel, and two examples were found, one at southern Dānā and one at Djerādeh, in which two peacocks were conventionally represented, one on either side of the vase. The former of these was already known (see "La Syrie Centrale," Pl. 45). Broad, flat friezes were enriched with rows of disks; pulvinated friezes, with elaborate scroll designs of acanthus leaves like those of the ovolo.

The narrow moldings were also often carved with patterns—the cyma recta with upright acanthus leaves, the fascia with bay leaves or olive, the quarter-round with a fine scroll of clover leaf or a late form of egg and dart, in which the dart is often



Ovolo door-cap, carved with rincaux of acanthus below and with the grape-vine above, at il-Bârah.

missing. The dentil band of classic ornament survived in a flat, almost shadowless form, but the classic bead and reel was employed with all its freshness, usually in the angle between fasciæ. Flat members were carved with almost all of the designs

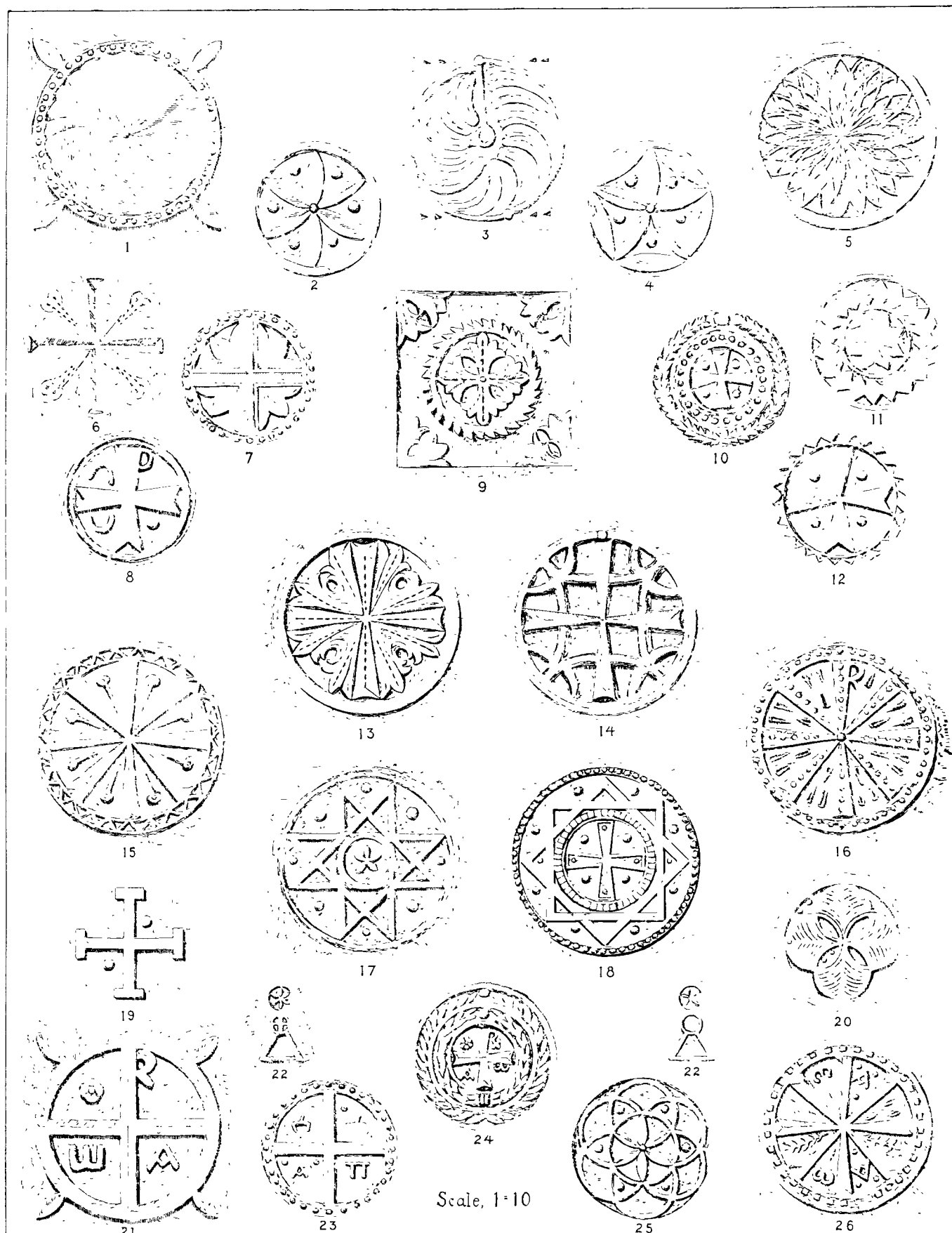
common to the beveled cornice, and with grape-vine, basketwork, zigzags, and chain ornament. A curious barbed ornament was often used for the flat member between the moldings of a doorway and the cap above them.

PANELS. The upper colonnades of houses were provided with parapets between their columns. These were simply thin rectangular slabs of stone extending across the intercolumniation, and often paneled. The panels were framed in moldings, and were usually ornamented with a symbolic disk or a cross in the center. In a number of cases the surface of the panel was carved with diaperwork in geometrical designs.

Diaperwork was also applied to the lunettes above rectangular windows whose moldings described semicircles above them. In these we find foliate designs, the grape-vine growing out of a vase, or intricate geometrical patterns which strongly suggest the designs of certain Oriental rugs (see "La Syrie Centrale," Pl. 50).

DISKS. The most characteristic ornament of this architecture consists of the disks executed on flat surfaces, which appear upon the lintels of doors and windows and in many other places, upon churches, shops, private houses, and every other kind of building of every size, in all parts of the country. They are found in a thousand designs: some of them are symbolic and Christian, others are apparently only ornamental. The designs include sunbursts, five-, six- and eight-pointed stars, whorls, spirals, interwoven leaves, and crosses of countless forms (always of the so-called Greek type), forming the ✕, or making patterns with the letters **A** and **Ω**, rosettes, flowers, and leaves. These disks are often used in a series for the decoration of a frieze or a beveled cornice. Some suggestions as to the origin of these disks are given by Dr. Littmann in the foot-note.¹

¹ The origin of these disks is probably to be sought for in the religious art of the Babylonians and Assyrians. We know that their gods are represented by conventional emblems, some of which were disks (compare, e.g., the bas-relief of Esarhaddon in Sendjirli, the stele of Esarhaddon at Nahr il-Kelb, the rock-relief of Bavian, and especially the



TYPES OF DISKS

1 Dēr Sētā
2 Dēr Sētā
3 Dēr Sētā
4 Kfēr
5 Dēr Sētā
6 Kōkanāyā
7 Khirbit Hasan

8 Bānkūsā
9 Bānkūsā
10 Dēr Sētā
11 Khirbit Hasan
12 Bānkūsā
13 Dēr Sētā
14 Kōkanāyā

15 Kefr Kilā
16 Kōkanāyā
17 Dēhes
18 Dauwar
19 Bānkūsā
20 Bānakfūr
21 'Arshin

22 Siltāyā
23 Khirbit il-Khatib
24 Kalb Lauzeh
25 Kfēr
26 il-Bārah

METHODS OF ASSIGNING DATES

THE builders of Northern Syria did the greatest service to students of the history of architecture and archaeology in carving dates upon many of their works. The inscriptions in Greek and in Syriac in which these dates are given are discussed at length by Dr. Prentice and Dr. Littmann in Parts III and IV of this publication. These inscriptions are usually placed upon some flat member of the lintels of one of the more important doorways of the building to which they belong, though they are sometimes found in other conspicuous places; the date is often inserted at the beginning or end of a pious, sentimental, or commemorative verse, and sometimes in a sentence which tells us that the building or the portal or some other portion of the building was built at such a time by such a person or persons; the date is given according to various eras, but I shall always give it according to the Christian era.

Given a large number of dated monuments, the dating of the rest is approximately determined by the comparison of constructional and ornamental details. The only serious difficulties arise in the case of buildings of unusual form and style, and of buildings at the ends of epochs, which partake of both an older and a later style. In the discussion of the architecture in chronological order, the monuments may be grouped according to centuries, and buildings of mixed or doubtful style may be classed with the group with which they have most in common.

For the sake of clearness I shall describe a few of the points which will be used for the fixing of approximate dates. These are (1) proportions, (2) units of measurement, (3) methods of construction, and (4) details.

I. PROPORTIONS. I shall not attempt to work out an elaborate scheme of proportions for the buildings of each period or century represented in the monuments of

boundary-stones lately found by M. de Morgan at Susa). The symbolic disks are chiefly: (1) the winged disk, representing Assur, an Assyrian device borrowed from Egypt (see Dr. Ward's article on *The Asherah* in *The American Journal of Semitic Languages and Literatures*, Vol. XIX, p. 40); (2) the conventional sun-disk, representing Shamash; (3) the star, representing Ishtar; four- and six- as well as eight-pointed stars are found. All three of these occur on Christian houses of Northern Syria, but the vast majority of their disks contain Christian symbols. It is therefore likely that the form of the Christian disks was suggested by that of the pagan ones. Now, it is known that in inscriptions on Babylonian and Assyrian boundary-stones the gods whose emblems are carved on the same stone are invoked to punish those who infringe the rights of the owner, and, furthermore, that

in the incantation texts of these countries the gods in succession are invoked against the power of the evil spirits. The emblems may then have become merely conventional signs as a sort of charm to avert demons. On the other hand, we found a great number of Greek inscriptions on lintels in Northern Syria containing little more than the name of God, or of God and Christ, or of the entire Trinity; in one case an inscription on a lintel begins even $\Phi\sigma\tau\iota\varsigma$ $\Sigma\alpha-\alpha\rho\alpha\tilde{\nu}$. It is also known that in Syria, as in other countries, popular belief takes doors and windows—but especially the former—to be the places where the evil spirits gather in order to enter the house. These facts, taken together, lead us to the conclusion that the practical object connected with these disks in the mind of the people was probably to avert danger, chiefly from Satan and other evil spirits.—E. L.

Northern Syria, but restrict the subject to the salient proportions of the ground-plans of buildings of the greatest importance. The remains of the classic period are limited in number, consisting for the most part of tombs, one temple and one private house being the only buildings which present plans from which any serviceable data could be deduced. The temple, which is described on page 66, is of the style known as tetrastyle prostyle; it belongs to the second century, as we know from an inscription. The main dimensions of its ground-plan, including the cella and pronaos, give the proportion of 3:2, a common proportion for edifices of this class in classic architecture. The private house, whose rectangular ground-plan consists of two compartments with a two-story portico upon one of its longer sides, presents the same proportions of length and breadth (see page 70).

Those basilicas which for all reasons would seem to belong to the earliest Christian period of architecture, the fourth century, when measured within their walls, show that their naves, including the side aisles, conform to the same proportion as the classic buildings, the ratio of the length to the breadth being that of 3 to 2. The central nave is usually double the width of the side aisles, and is thus exactly three times longer than it is broad; there are nine intercolumniations or bays, and the width of the nave is equal to three intercolumniations. These proportions hold good for five out of the six basilicas of the Djebel Riḥā, those of Khirbit Ḥāss, Dêr Samlil, Serdjillā, Ruwêḥā, and il-Bārah, which, from other evidence, would seem to be the earliest in the region. The sixth, the basilica of Midjleyyā, presents the proportions of 5:3, but it preserves the above number of bays.

The dated basilical churches of the fifth century and those which may be classed with them because of similarity of details present a new scheme of proportions. The outside measurements of length and breadth preserve the former ratio of 3:2; but the inside measurements, from the front wall to the apse arch and from side wall to side wall, show the proportion of 4:3. Seven out of eight of these churches conform to this rule, the eighth presenting the unusual proportion of 5:3, as in the exception mentioned above. The three largest of these seven churches have seven bays; three churches which are smaller have six; the smallest has but five; while the church of exceptional proportions has nine. The width of the central nave varies in these churches and is not always equal to a specific number of intercolumniations.

Of the churches which, by inscriptions or on account of their details, would be assigned to the sixth century, there are only two which retain the old basilical plan with semicircular apse and columns. Both of these preserve the old proportions of 3:2 outside measurement and 4:3 inside; one has seven bays, the other six. Almost all of the other basilical churches of this period have rectangular apses or have widely spaced piers in lieu of columns for the support of their arches. The churches with square apses will be found to have the proportion 3:2 over all, but there is no constant proportion between the inside width and the length from the

west wall to the chancel arch. The largest of these churches has seven bays. All the others have either five or four bays, being relatively smaller churches. Churches of unusual ground-plan are rare and have their own peculiar proportions.

2. UNITS OF MEASUREMENT. In reviewing the proportions and dimensions of a large number of the buildings of Northern Syria, one finds that various units of measurement were employed in this region during the five centuries to which these monuments belong. He discovers that the measurements of a building, reduced to millimeters, are divisible by the length (in millimeters) of some recognized metrical unit of antiquity; but the unit that applies to one building may not apply to the next, and indeed no less than three ancient units seem to have been used in these buildings, though apparently no two were used at the same time.

Beginning with the buildings in classical style, we are not surprised to find that the measurements in millimeters are evenly divisible by 444 mm., the length of the Roman cubit, and that the quotients of these divisions are round numbers. Thus the temple of Burdj Bākirhā, which dates from the second century, is found to be 30 Roman cubits long by 20 cubits wide. It is not surprising that the Roman cubit should have been employed in buildings of classic style in Syria during the period of the greatest Roman influence in that country. But the cubit of 444 mm. cannot be applied to dated monuments of the fourth and fifth centuries nor to any of the buildings that agree with them in style. These are monuments which, though they exhibit certain classic influences, present many details that are of native origin; and here the only unit that may be applied is one of 555 mm., the old royal cubit of Babylonia,¹ which is known to have survived in Asia well down into the Christian era. This, then, would seem to have been the native unit of measurement, suppressed to a certain extent during the height of Roman sway, but restored as soon as the influence of Rome was relaxed. This unit of measurement seems to have flourished for about two centuries, but in monuments dated after the year 500, or thereabout, it fails to divide evenly into the measurements; whereas the corresponding foot of the period, 370 mm., or $\frac{2}{3}$ of the cubit, is found to apply with ease. A MS. in Syriac, dated 501 A.D., mentions a linear unit which Professor Nissen² reckons at 370 mm.

3. METHODS OF CONSTRUCTION. The modes of construction employed by the architects of Northern Syria were so simple that they applied to one period of building as well as to another, so that differences in constructional methods are less noticeable than differences in ornamental details, and contribute but little aid in the fixing

¹ See Müller's *Handbuch der klassischen Altertumswissenschaft*, Vol. I, p. 835. ² Müller's *Handbuch*, Vol. I, p. 859.

I may say that I arrived at these conclusions independently while at work in Syria, and in the absence of books of reference.

of the dates of structures. A few points, however, may be noted which may be of some service to this end, especially in support of other evidence.

WALLS. Polygonal masonry will be found to belong to two classes, the one apparently pre-Roman, the other of a quite different character, and employed with details that are clearly not later than the third century. A semi-polygonal kind of wall appears in the earlier Christian buildings of the northern half of the region as late as the fifth century; but there are no grounds for supposing that true polygonal masonry was ever constructed by Christian architects, its appearance in later buildings being, in every instance, a case of rebuilding upon ancient foundations, where sections of well-preserved polygonal work were made to serve in a new building. Details of a Christian character are not to be found in immediate connection with polygonal walls.

In many of the earlier dated churches and other fifth-century structures of the northern region, very large blocks of stone were often used in the construction of a wall. These are employed along with much smaller blocks, and regular coursing is thus almost entirely disregarded. In the Djebel Rihā the use of very large blocks of stone laid without reference to courses is confined to a small number of structures, and these are almost certainly of pagan origin.

In the dated monuments of the fourth, fifth, and sixth centuries in the Djebel Rihā, and in those of the later part of the fifth century and all of the sixth in the northern group of mountains, regular coursed masonry was used, in which the courses are generally 55 cm., or a cubit, both in width and in thickness; and where the courses vary in height, the wall will usually be found to be an even number of cubits high. The blocks are of great length, measuring often 2 m. or more.

ARCH AND LINTEL. The arch and the lintel are used side by side from the earliest period to the latest, though the arch seems to have gained steadily in popularity, while the lintel was about equally in vogue during all periods. The arcuated lintel is employed for openings of broad span between columns only in monuments earlier than the fifth century, though for windows it persisted until the latest period. Broad interior arches seem to have been employed in houses and presses only in the later period, openings of equal span generally being bridged with two or more small arches until the middle of the fourth century.

4. ORNAMENTAL DETAILS — MOLDINGS. The moldings give the most valuable evidence as to the dates of buildings. By grouping in chronological sequence the lintels and other moldings of doorways that have dates inscribed upon them, with the architraves and cornices of buildings whose dates are known, and by examining their profiles and the details of their execution, we are able to trace the development of architectural decoration in Syria throughout its history, having, as a basis, an unusu-

ally large body of definitely dated monuments, the dates in many cases being inscribed upon the very details in question. We find that the ornament of the second century is inspired with classic sentiment and is executed in classic style, even though, in a few cases, it may depart from classic lines in its more minute details. The third century, comparatively barren of dated monuments, shows a decided meagerness in the details of the few examples that we have. For the fourth-century ornament there is ample dated material, even more meager in its details than that of the third century, which indicates a period, not so much of decline or weakness as of transition—a period during which the classic influence is greatly reduced and the native elements have not had time to develop; for though the buildings of the fourth century are large and well built, they lack the artistic finish of the earlier and the later structures, particularly in their ornamental details. The profiles of lintels, architraves, and cornices of this period are often composed entirely of straight lines which result in fasciæ and splay-faced moldings. If a curve is introduced it is so shallow as to have little effect upon the shadows of the moldings. In the main cornices alone curves held their place. The cyma is rare, being in most cases replaced by a shallow cavetto. But the transition from the classic to the Greco-Syrian was of short duration, lasting scarcely two hundred years, for with the opening of the fifth century classic motives were revived in new forms, and native elements appeared which began to give individuality and character to the ornament.

The sixth-century moldings, without returning to classic forms, show all the depth and elaborateness of classic moldings. Their treatment is broader, coarser perhaps, than in those of the second century, but their deep curves and variety of line give good shadows and an effect of great richness.

The profiles of crowning moldings, from the second century to the seventh, are illustrated in Fig. 12. The molding which takes the place of the classic corona in

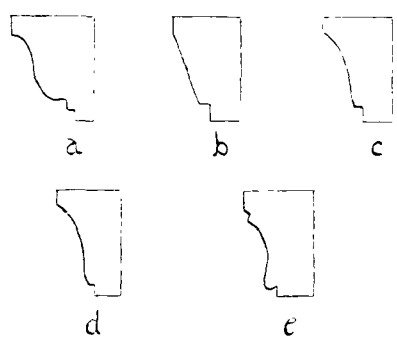


Fig. 12.

Roman buildings of the second century (*a*) is a flowing cyma recta with a swelling, lower, outward curve, the face of which was sometimes ornamented with bucrania and garlands. The same member in fourth-century buildings is usually a splay face (*b*), which occasionally gives way to a very shallow cavetto (*c*). In some of the later buildings of the fourth century and in most of those of the fifth, this shallow cavetto is turned into a cyma recta by rounding off its lower angle (*d*). The crowning molding of the developed period (*e*) is a true cyma recta, almost the reverse of that of the classic period, the greater curve being the concave one, the convex curve becoming, in effect, like a narrow torus molding. A beveled fillet is used at the top.

PORTALS. We can now compare the profiles of the moldings of a number of dated monuments, taking up first those of a few dated portals, showing the moldings of the

doorways (if there be any) and of the door-cap above them. In Fig. 13 *a* is given the profile of the lintel of a portal dated in the second century.¹ The frame moldings of the doorway are composed of fasciæ and the cyma reversa; the frieze band is (in profile) a cyma recta, as is also the cornice. It should be remarked that the cyma reversa, the usual molding in classic architecture, is exceedingly rare in the monuments of this country, and that it is an almost certain indication of an early date. In Fig. 13, *b* and *c* show the profiles of the caps of doorways that have no frame moldings; two door-caps of profile *b* are dated, the one 349 A.D., the other 384 A.D.; two of profile *c* are dated 352 and 378, respectively. There are many lintels with profiles similar to this in buildings dated within the fourth century, but these are the only moldings upon which dates of that century are written.

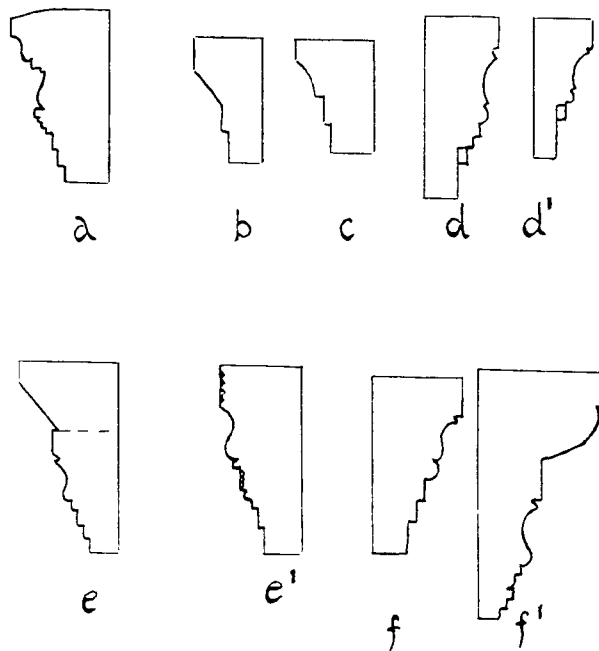


Fig. 13.

The dated portals of the fifth century also present two sets of profiles, of which those grouped under *d* and *d'*, Fig. 13, embrace all the variations. *d* dates from the year 412, *d'* from 431. These employ the shallow cavetto with a beveled fillet, a roundel, and a row of flat dentils. The *e* group introduces the cyma recta; the first is represented by monuments dating 422 and 431; some have the splay-face door-cap above them, others have not. *e'* represents the same set of moldings interspersed with bands of ornament, and is found in three different monuments, inscribed with the dates 401, 414, and 418 A.D.

In the dated portals of the sixth century we find a combination of the moldings used in the fourth and fifth. *f*, in Fig. 13, dated 501 A.D., shows the earlier type, in which a shallow cyma recta is used above a torus, and is found in other monuments dating 537 and 567 A.D. *f'* shows the later development with a deep cyma recta and a quarter-round separated by an arris, and above the frame moldings a heavy carved ovolo door-cap. This example is dated 585 A.D.

I believe that the ovolo cap was used as early as the fourth century, though we have no dated example of it; the splay-face cap was certainly used as late as the middle of the fifth century.

ARCHITRAVES. Reviewing the architraves with dates written upon them, we discover a very similar development. A second-century architrave, dated 134 A.D., Fig. 14 *a*, shows a delicate cymatium and an arris above three bands. An architrave of similar profile is dated 161 A.D. Profile *b* was found in three monuments with the dates

¹ For reference to the inscriptions and monuments which follow, see Index of Dated Monuments at the end of this volume.

340 and 384 and 395 A.D., respectively. In no one of these last three cases is the date actually written upon members of the architrave, but it was found upon stones so closely

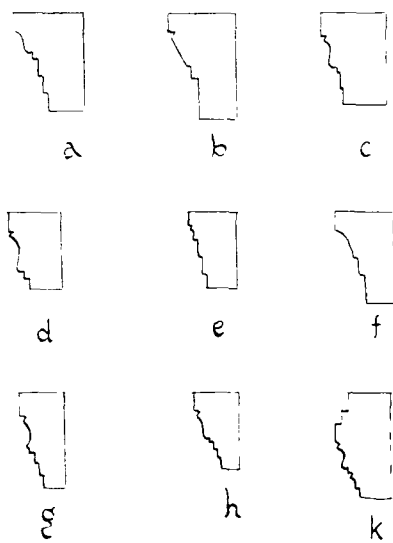


Fig. 14.

connected with the architrave as to leave no doubt of its date. For the fifth century we have two examples with dated inscriptions upon the uppermost member of the architrave, of which Fig. 14 *c* is the profile; one is dated 470, the other 470 1. This profile is repeated in a large number of monuments with dates inscribed upon other details.

No architraves were found bearing inscriptions dated in the sixth century, but the profile of this detail in monuments dated elsewhere than on the architrave shows that greater prominence was given to the cyma member of the architrave moldings, of which Fig. 14 *d* is an example from a monument dated 510 A.D.

ARCH MOLDINGS. Dated arch moldings are rare, but a number of molded arches were found whose dates are absolutely certain, being inscribed upon integral portions of the structures to which the arches belong. The single example of a second-century arch has the profile shown in Fig. 14 *e*; it belongs to a monument whose date is 195 A.D. Fourth-century arch moldings seem to have been of two types: one shown in *f*, of which there are two examples, one dated 340 A.D., the other 378 A.D.; the other, shown in *g*, which is somewhat more elaborate, was frequent in monuments dating late in the century. The flat cyma recta was undoubtedly used in arch moldings in the latter part of the fourth century, as well as throughout the fifth, for the earliest example of it, *h*, was found in a church dated 401 A.D. In this example a bead-and-reel molding was used immediately below the cyma recta. In the fourth-century examples, arches of this profile spring from impost moldings with profiles like *b* or *g*; in the later examples the profiles of the impost moldings are like *c*. Sixth-century arches are usually more elaborately profiled, as may be seen in *k*, which is from a church dated 546 A.D., and is composed of two S-like cymas besides the fillets.

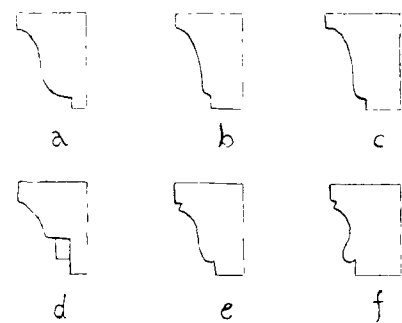


Fig. 15.

CORNICES. There are of course no inscribed main cornices, but the profiles of a number of dated buildings will suffice to illustrate the varieties of cornices used for the crowning moldings of buildings between the middle of the

second century and the beginning of the seventh. The cyma recta, in one form or another, seems to have been employed for this feature in many buildings throughout the period, even for monuments in which it appears in no other detail. The character of its curve, however, is more or less an indication of date, as we have already

seen in the case of the crowning moldings of doorways. The main cornice of a temple dated in the second century has the broad, sweeping cyma recta indicated in Fig. 12 *a*, with no beveled fillet at the top and with a swelling, lower curve (Fig. 15 *a*).

Dated houses of the fourth century present two forms of cornice, Fig. 15 *b* and *c*. A dated tomb (384 A.D.) built in imitation of a classic temple has a cornice whose profile is indicated by Fig. 15 *d*. The dated monuments of the fifth century nearly all have the same profile in their main cornices — a cyma recta with a beveled fillet at the top. All the dated buildings of the sixth century have a more S-like profile in the cymatium. Below this we find one, two, or even three narrow bands, a form which is used in the string-courses of the dated monuments of the sixth century.

COLUMNS. Columns with their capitals and bases, and piers which act as responds to colonnades, are less trustworthy as indices of date than almost any other detail, for certain styles recur from time to time in monuments of widely separate dates. Columns of the classic period need not be mentioned; but of those of the fourth century it may be said in general that the capitals in dated buildings are of two types: the one fashioned upon the lines of the Doric order, the other upon those of the Corinthian. The former has, in many cases, a bracket attached to the inside face of the capital for the support of a transverse beam of the colonnade, and its echinus is usually orna-

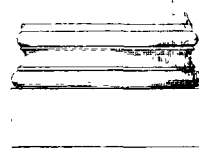


Fig. 16.



Fig. 17.

mented, while the base of the column, though modeled after the Attic base, is of much flatter profile (see Fig. 16).

The Corinthian capitals vary from a careful copy of the classic model, a little broad in proportion to its height, to a stiff and uncarved form which preserves only the general outlines of the Greek model (see Fig. 17).

In the dated buildings of the fifth century a crude imitation of the Ionic capital (see Fig. 18) is employed in private architecture, while in churches the uncut Corinthian capital abounds, with occasional bizarre forms of the Doric. In a large number of buildings, especially in the south, the bracketed Syrian capital described on page 29 is introduced.



Fig. 18.



Fig. 19.

In the sixth century many of the forms of capitals used in the two centuries preceding were employed. The Corinthian capital with twisted leaves (Fig. 19), probably introduced in the fifth century, was a favorite form for religious buildings, while a bell-shaped capital, ornamented with incised lace-like designs of Byzantine style, is found in a

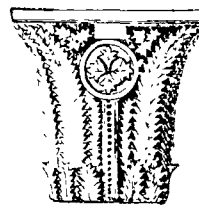


Fig. 20.

few churches, one of which is dated 537 A.D. (Fig. 20). But the uncut variety of Corinthian capital still continued to be used in the churches of the sixth century, as it had been during the two centuries preceding, and it is the most common form found in the smaller churches of late date in the region.

VI

THE MOST ANCIENT MONUMENTS

THE earliest monuments in this northern mountain country are undoubtedly the walls, built in the so-called Cyclopean or Pelasgian style, which are found well scattered over the country. Few monuments of this kind survived the great building eras of Roman and Byzantine times, but remnants of the style are to be found

in the foundations of later structures and in a small number of ruined buildings which preserve its characteristics throughout.

This kind of polygonal wall must be distinguished at the outset from the more highly developed polygonal walls which are found in buildings of imperial Roman and even of Christian times in the same region, and which may be considered as an archaistic revival; and, again, from the still later crude walls which present a more or less



Later polygonal wall, at Bāmuḳḳā.

polygonal appearance. The ancient style is more natural, as may be seen on page 43, in the photograph of a house at Bānḳûsā; the stones were chosen in polygonal form, and the edges were cut so that they might fit evenly into a wall, making perfect joints; but the outer face was left quite rough, while in the later revival the stones were not only cut to a polygonal form, but were given perfectly smooth outer surfaces. In working the earlier type a single point was apparently employed, while in the later type a toothed chisel seems to have been used.

The Pelasgian remains in Northern Central Syria present a most interesting analogy to those of Asia Minor, Greece, Sicily, and Italy.

BĀNḲÛSĀ. The most striking examples are to be found in a house in Bānḳûsā and another in Nūriyeh, the former a ruined city near the southern end of the Djebel Bārishā, the latter a small group of ruins near the northern extremity of the same group of hills.

The example in Bānḳûsā is very well preserved, presenting almost entire the front

or southern wall of a house of medium size. The stones of which the wall is made present a rough surface, but they are fitted together with the utmost care. They are not of unusual dimensions, the walls being of two stones in thickness and double-faced. The wall in question preserves three openings, a doorway and two windows, with inclined, monolithic jambs and broad, heavy lintels. These are the only stones in the building which bear the marks of the chisel on the surface. These



Front wall of house in polygonal style, at Bānkūsā.

marks indicate that a pointed tool was employed. They are smoothly dressed to quadrate form and cut to sharp right angles at the inside edges; the outer edges are comparatively rough. The windows, as may be seen in the photograph, are not of



Interior of the same house, at Bānkūsā.

equal dimensions and are not upon the same level; the smaller of the two, not having monolithic jambs and having no stop for a shutter, appears to have been broken through at a period later than the original building of the house.

Inside the house, at the right of the door as you enter, is a large circular basin, two me-

ters in diameter, cut from a single stone, and to the left, in the house wall, a huge monolith with a rectangular niche cut deep and smoothly in it. This niche is provided with a groove on either side, as if a shelf had at one time been made to slide into them.

In front of the house is a large cistern cut rather crudely in the living rock, and at a short distance to the rear is a spacious rock-hewn chamber, not a tomb, excavated

below the surface and reached by a descending dromos leading to a crudely fashioned doorway. These are shown in the photograph on page 45 (see also Part III, *in sc.* 18).

NŪRIYEH. The other example mentioned above is more extensive, but is not so well preserved. An irregular maze of polygonal walls with rough surfaces may be traced along the northern slope of the hillside upon which the town of Nūriyeh was built. Many of them have been built upon at a later period, and have been almost concealed by the ruins of these superstructures. Only a fragment of the wall of a

small house is plainly visible. This stands facing the south, about the center of the ruined town, a hundred paces or so west of the little church.



Front wall of polygonal house, at Nūriyeh.

The character of the polygonal masonry here is, in all respects, similar to that in the example at Bānḡûsā; the north angle of the wall, however, seems to have been built, or

rebuilt, in quadrated style. The doorway, which is well preserved, presents characteristics similar to those of the house described above. The jambs are slightly inclined and are of single dressed stones. The lintel is very massive, but was carefully dressed upon its face and lower side, apparently with a pointed tool. A larger proportion of small stones was employed in this wall, but they are fitted with precision to the larger polygonal blocks. The interior of this house is filled with debris, so that it is difficult to determine how it was arranged. This same type of polygonal walling is found in the foundations of later structures and in sections of restored walls at Bābiskā, Bābutṭā, Bānaḡfūr, Dauwār, and other places.

BĀBISKĀ. At Bābiskā, a large ruined town in the northeastern end of the Djebel Bārishā, we found a curious type of wall which is neither quadrated nor distinctively polygonal, and yet, from its massive proportions and from the care displayed in its construction, it cannot be placed in the large category of rough stone walls which are found in the ruins of terraces and other structures of uncertain date throughout the country. The house of which this wall forms the major portion faces south; its front wall is built of large, well-dressed, quadrated blocks, and its doorway is orna-

mented in classic style (see page 72), all of which, I take it, belong to a period of reconstruction. If this be true, the preserved portions of the other walls are to be considered as earlier;

how much earlier, it is impossible to say.

The rear and western walls are the only portions, besides the front wall, which are still standing. The angles are laid in large quadrated blocks; all the rest is made of stones of irregular shapes and unequal sizes, fitted together with the greatest care, and preserv-



West wall of house built in mixed styles, at Băbișka.

ing something like horizontal courses. The outer faces are in numerous instances undressed, yet the wall has a smooth and even appearance. At irregular intervals, uncut stones protrude 6 to 10 cm. from the wall, forming crude bosses of irregular shape. High upon the west end is a quadrangular opening, now closed by a thin slab flush with the outer surface of the wall.

ROCK-HEWN CHAMBERS. In this same connection may be mentioned the more crude type of underground chambers; for there exist in this region two distinct varieties of rock-hewn chambers which were not used as places of burial: those which are roughly hewn out and irregular in shape, and those which are more carefully executed and of more symmetrical arrangement. The former are, in some cases at least, partly natural caverns which may have been used as human habitations at some very remote period; but those of which I am speaking show unmistakable signs of early cutting with the pointed chisel in the effort to make them serviceable to a higher state of civilization than that of the cave-dweller.



Entrance to rock-hewn chamber, at Bănküsa.

This particular type is excavated beneath the level rock surface, and is reached by a broad, open dromos of gradual descent, with perpendicular walls, leading to an opening of large size, not symmetrically cut, though

roughly quadrangular in shape. The side walls of the dromos are often provided with gutters, cut in the face of the rock, which carried rain-water to a basin beside the opening to the chamber. In a number of cases such a gutter is cut, in crudely arched



Dromos of rock-hewn chamber, at Dauwār.

form, above the doorway, to divert surface-water from the entrance. These chambers are large within, but irregular in shape and of uneven height; occasionally a natural pier has been left as a support to the roof. Rock-hewn mangers against the side walls are common, and provision seems to have been made for the storage of fodder. In some localities, indeed, the natives still employ these places for the storing of their barley and chaff.

There can be little doubt that these excavated places were used as stables and as storehouses at a very early period. Whether they were ever employed as human habitations cannot be said definitely, nor is it possible to determine whether they continued to house cattle after stables were built above-ground. Chambers of this kind are found in all parts of Northern Central Syria, though they appear to have been less common in the Djebel Rîḥā than in the more northern districts. Some of the most remarkable examples, besides those cited above, were found at Kırk Bêzā, Kfêr, and Kefr Kilā in the Djebel il-A'la, and at Dêḥes, Nūriyeh, Kefr Fînshch, and Khurēbât in the Djebel Bārishā.



Djîr il-Madjdal, ancient Roman bridge on the road between Ḥamā and Apamea, about two hours and a half north of the former. The arches are each about 6 m. broad, and the roadway is 5.60 m. wide.

CHAPTER III

MONUMENTS OF CLASSIC STYLE

I

SECOND CENTURY

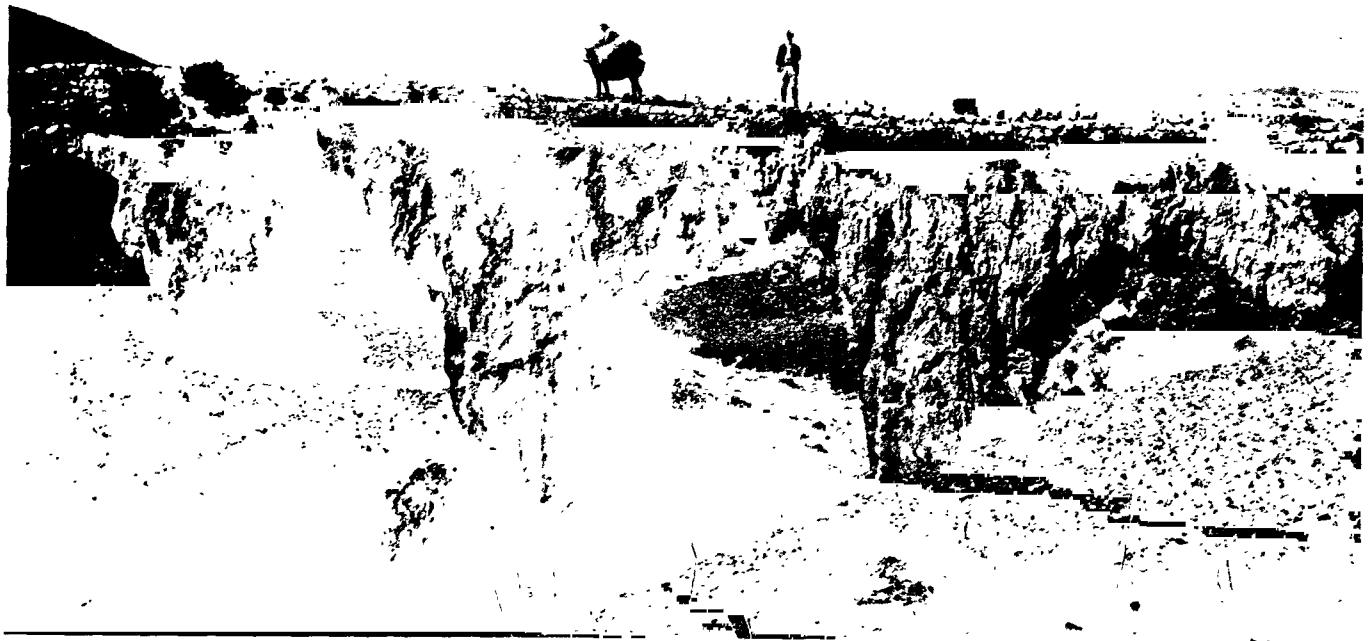
THE earliest monuments of importance in Northern Central Syria, as we have seen, are in the classic style of the second century A.D., though there are proofs in the inscriptions¹ found upon the wall of the temenos on the summit of the Djebel Shêkh Berekât that building activity had begun here as early as the first century of our era. Neighboring portions of Syria had contained important centers of Hittite civilization in remote antiquity, for Hittite inscriptions have been found at Ḥamā, and an important Hittite city has been located, with great probability, a little farther south at Tell Nebī Mindō. Inscriptions and other scant remains of Phenician origin have been discovered at numerous points along the coast, and the oldest foundations at Ba'albek are believed to be Phenician work. Classic architecture had been introduced into this part of Syria as early as the third century B.C., when Antioch became an important artistic center under the early Seleucid kings. But there are no remains known in the vicinity of Northern Central Syria for the restoration of a Hittite, a Phenician, or a Seleucid city, though there are numerous sites here, like Hamath (Epiphanea), Emesa, Apamea, Antioch, and Chalcis, which were built upon long before the Christian era, and the scant remains of polygonal masonry in the mountains themselves may belong to an early epoch; but it is very doubtful whether the mountain region under discussion was regularly settled during these three pre-Roman epochs. With the expansion of Roman imperial influence toward the East, however, an era of building began, which not only revived the architecture of these ancient sites and transformed it, but extended the classic style far to the East, erecting its monuments in numerous places from the Mediterranean Sea to the Euphrates, including the mountain districts which are the immediate subject of this work.

The architectural remains of this period in Northern Central Syria, though they

¹ See Part III, inscs. 101-109.

unquestionably belong to the era of Roman influence, differ widely from the contemporaneous monuments of architecture at the center of the empire. There are certain characteristics of architectural arrangement and certain features of detail that are peculiar to the region, and which, in all probability, give the best idea of the classic architecture of Antioch that can now be gained. We find a graceful simplicity, an accuracy of line, a dignity of sentiment, in the monuments of the second century in this region, that separate them from the architecture of the same period in other parts of the Roman Empire. These characteristics are sufficiently marked to indicate that the style had developed independently of any Roman art influence. The omission of certain details that are inseparably connected with the Roman orders, and the substitution of others which are not found elsewhere, seem to prove quite conclusively that the style had been developed in the locality, and we may safely assume that this development had taken place at Antioch, the metropolis.

The Roman architecture of the second century, particularly that of the latter half of the century, was typically Hellenistic, as is well illustrated in the monuments which the Roman emperors erected in Coele-Syria, at Ba'albek; but the monuments that have been spared in the mountains of Northern Central Syria show none of the ten-

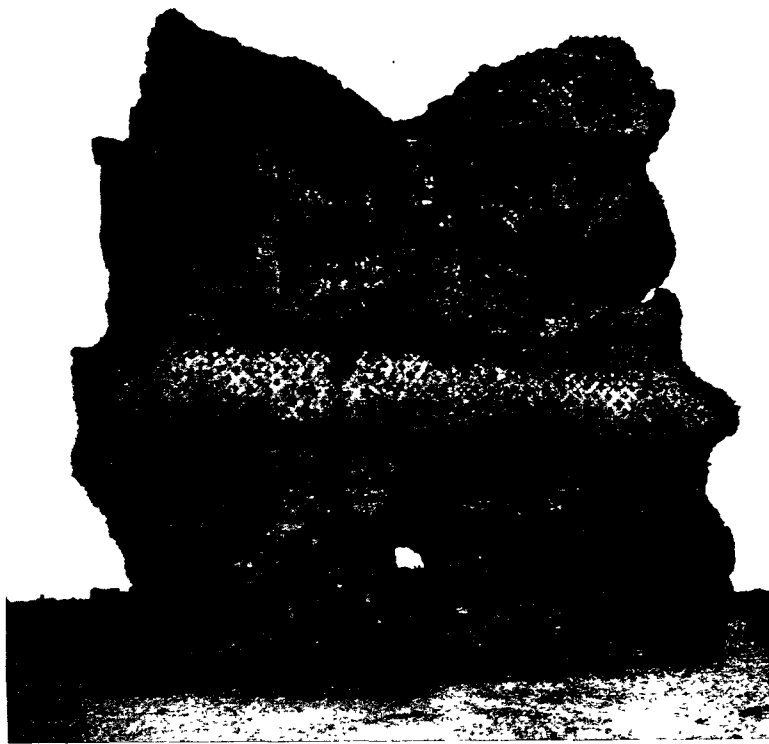


Aqueduct-bridge outside of the town of Antioch.

dencies which are illustrated by those buildings. The unit of measurement employed is frequently the Roman unit; but the art is more Greek and less Roman, as we shall see in the descriptions of the monuments. It would seem as if the influence of the building spirit of the Roman Empire in this country and in the provinces farther south,

as we shall see, was to expand the art of the ancient Seleucid civilization, rather than to introduce its own elements.

There were numerous cities of importance in Syria during the period of Roman domination, but comparatively few of them have preserved considerable remains of their ancient monuments through the centuries of war and earthquake and the periods of rebuilding in medieval and modern times. Antioch, the ancient capital, has been particularly unfortunate in this regard. War, earthquake, and Saracenic and modern building activity have almost completely obliterated every vestige of Greek and Roman art. Only a few broken fragments, a few arches of an aqueduct, and shattered masses of the city wall remain as monuments of ancient times. At Homs (the classic Emesa) a Roman tomb of early date, built of *opus reticulatum*, was the only suggestion of ancient Roman sway that we saw. At



Ruin of a Roman tomb built of *opus reticulatum*, at Homs.

Hamā a few fragments, built into the walls of the Saracenic castle or those of the modern houses, are the only reminders that this was a Roman city. In fact, in all cases where medieval castles and modern towns have been built upon the ancient sites, the monumental remains of antiquity are never sufficient to form a basis for the restoration of the ancient city, unless those remains be buried beneath the present surface of the ground, awaiting the spade of the excavator. Two sites remain, however, which still preserve sufficient data for a partial restoration, at least, of the Syrian city in the imperial Roman period—the sites of Palmyra and Apamea. Both sites saw Saracenic castles planted upon their ruins, but both were spared the building of medieval or modern cities within their ancient walls. Both ruins preserve one or more of those characteristics of architectural arrangement, referred to above, which would at once distinguish the Roman city in Syria from that in any other part of the empire.

PALMYRA. The distinguishing feature of the well-known and wonderfully preserved remains in Palmyra is the grand colonnade, that stupendous avenue of columns that stretched from one end to the other of the great city, carrying, it is believed, a shelter from the sun to the main street. There is evidence that other colonnaded streets

intersected the main avenue at different points. A characteristic detail of these colonnades is the bracket or console for the support of a statue that appears upon a majority of the columns that have been preserved. These brackets are, in every case, cut as part of a drum inserted between the upper and middle thirds of the column, the parts of the shaft above and below being generally monoliths. These colonnades of Palmyra



Temple of the Sun, at Palmyra. Columns and cella wall on east side.

are often assigned to the third century, probably for the reason that the most famous inscriptions upon the columns are those of Queen Zenobia and her family, and range from 251 to 271 A.D.; but there are other inscriptions which prove that parts of these colonnades were built at least as early as the first half of the second century.¹ Moreover, the famous tomb of Iamlichus, which is classic in its minor details, dates from the latter part of the first century, the year 83 A.D., and proves that classic art was known in Palmyra even in the first century. The temple which is generally referred to as the Temple of the Sun stood in the midst of a huge rectangular peribolos, inclosed by a high wall provided with a portico on all sides within, a double row of columns on the north, east, and south, and a single row of taller columns on the west. This peribolos now contains a modern village of low mud huts closely crowded together. The site of the temple is almost entirely hidden by these habitations, though its cella walls² and eight columns of the eastern flank of its peristyle, with the great portal between two of the columns of the west flank, are still to be seen above the roofs of the village, while an exedra at one end of the cella is visible within the

¹ De Vogüé, *Inscriptions Sémitiques*, Part I, inscs. 4 and 8.

² The longer axis of this temple lies north and south (see Wood, *Ruins of Palmyra and Balbec*, Tab. III).

buildings of the mosque which partly occupies it. Large portions of the inclosing wall of the peribolos are still preserved on all sides, and, with them, are a number of the columns which were members of the continuous portico that was carried around the quadrangle. All of these remains have been generally considered to have been about contemporaneous with the great colonnades of the city or to have belonged, in large part, to the restorations which the Emperor Aurelian is known to have made after the fall of Palmyra. Two inscriptions,¹ however, were found by Dr. Littmann upon two columns of the portico at the eastern side; they are dated 28 29 and 70 71 A.D., and show that this portion of the temple inclosure, at least, is of an early date.

Colonnaded avenues similar to those at Palmyra are still to be found, standing in part, at least, in two cities on the borders of the ancient province of Arabia, Bosra and Gerasa. Ample remains of the same order are plainly visible at Shehbā (Philippopolis), though all here are lying prostrate. The same feature is known, from ancient descriptions, to have constituted one of the chief beauties of Antioch, and evidences of such a structure on a grand scale are easily traceable in the fallen ruins of Apamea.²



Temple of the Sun, at Palmyra. Northwest angle of peribolos from top of mosque.

It is in the classic remains of these last two cities — Antioch and Apamea — that our interest would naturally center, in view of our study of the classic ruins of Northern Central Syria. The former was undoubtedly the political capital of the region in question, while the latter was the nearest large city on its southern border.

¹ See Part IV, Palm. inscs. 1 and 2.

² The only colonnaded streets of classic times known outside of Syria are two in Asia Minor, which were probably suggested by those at Antioch.

Data for the architecture of Antioch must be taken entirely from ancient literary sources, for naught remains in situ in the Antâkiyah of to-day but the aqueducts and walls alluded to above; and any discussion based upon literary evidence alone must be unsatisfactory at best, for lack of details.

APAMEA. The classic architecture of Apamea, quite the opposite of that of Antioch, may be studied from ample though fragmentary remains which lie scattered over the broad plateau lying to the east of the hill upon which the walls of a ruined Saracenic castle embrace the squalid modern village of Ka'at il-Muḍik, in place of the buildings of the ancient acropolis. These remains are all inclosed within the ruined walls of



Ka'at il-Muḍik, the acropolis of Apamea, from the southeast.

the classic city, and include, besides the great colonnade of which mention has already been made, a much-ruined basilica with extensive dependencies, part of the substructure of a very large building (possibly a temple), and the extensive foundations and completely ruined superstructures of a number of large buildings whose character and purpose cannot be made out without systematic excavation. There is sufficient evidence, however, in the fragments still visible to prove that the buildings of which they are details were somewhat anterior to the great edifices at Ba'albek, whose dates may be definitely fixed within the four quarters of the third century. This gives a particular interest to the remains at Apamea.

The acropolis rose from the western side of the city and sloped down to the lake on that side. The city walls extended north and south from the acropolis, and were then carried eastward to the east wall, inclosing a large area. They are easily traceable throughout their entire length. Parts of them seem to have been rebuilt in Saracenic times, but, in a number of places, ancient stonework of excellent character is still in

situ. On the east and south a deep, narrow *wadi* forms a natural moat below the walls, but on the north, where the necropolis was situated, the country is level.



Apamea, the north gate of the city, from the south.

NORTH GATE. Remains of great gates are to be found in the south, east, and north walls. The south gate was reached by a broad roadway, ascending from the bottom of the *wadi* along the slope below the wall. There were two gates in the east wall; both have been demolished. The north gate is the only one that preserves considerable portions of its ancient structure, though it appears to have been partly rebuilt, probably in the reign of Justinian. It consists of two massive square towers, with a heavy arch between them. Of this arch a single set of voussoirs, span-



Apamea, north gate, exterior.

ning 4.60 m., is in place. It is of semicircular form, and is laid dry. Each of the towers contained a stair reached from within by a small door in the wall beside the main arch. Both are now masses

of broken building stones, though the eastern tower shows parts of two engaged columns in place on the exterior, and these, with fragments of capitals, pilasters, and heavy cornice blocks, show that the gateway was of a more or less ornate character.

This gate forms the outer entrance of a dipylon, the inner gate of which has been completely destroyed. The two were about fifty meters apart and were connected by two massive walls, which were largely rebuilt during the later period of the city's history, when the material was drawn from the neighboring necropolis; for they are partly composed of Roman stelæ and other fragments. Two of these stelæ may be seen on page 286.

COLONNADES. Extending from the south gate of the city to the north gate, a great avenue of columns bisected the city. Two shorter colonnaded streets joined the main avenue, connecting it with the two east gates. These were

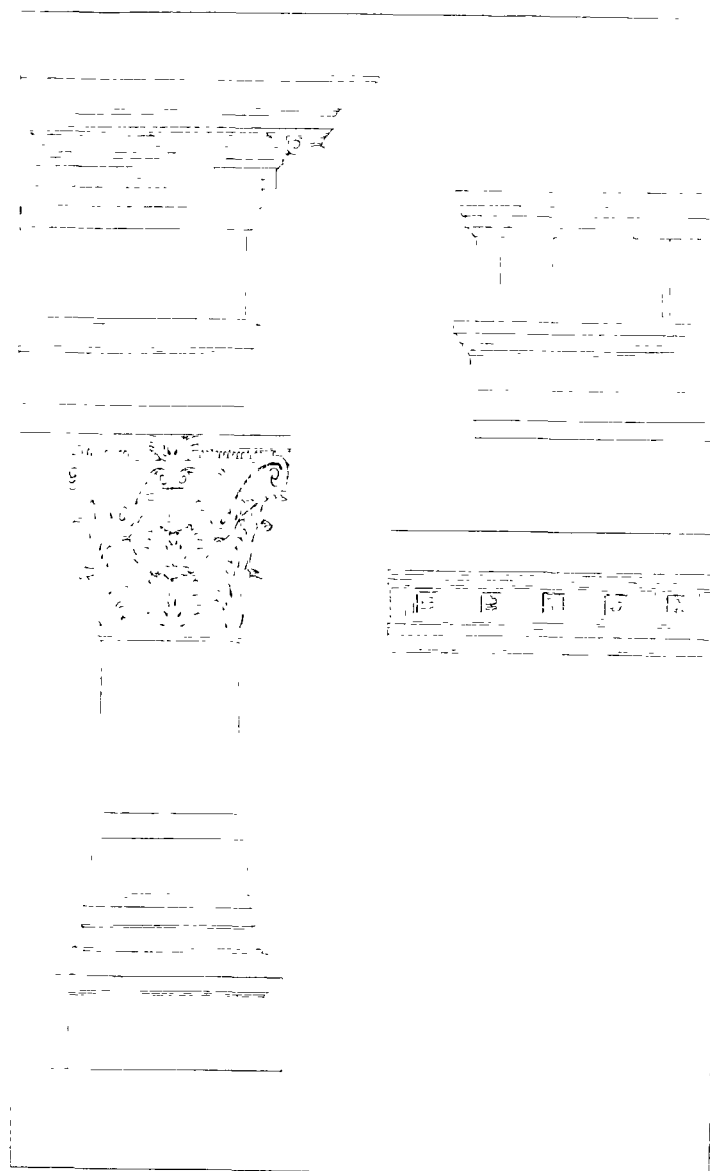


Fig. 21. Order of the great colonnade at Apamea.

probably carried toward the acropolis, but all remains of them on the west side of the great colonnade are lost. The main avenue was over a mile in length and a little over ten meters wide between the colonnades. Behind the colonnades ran a wall, broken at intervals for the intersecting streets. At these points the columns were widely spaced. The wall was pierced with frequent doorways, which probably opened into shops and other buildings. The space between the columns and the wall was roofed. This method of combining streets and shops was undoubtedly of Oriental origin, and may have had a prototype in ancient Oriental architecture. It is perpetuated still in the great bazaars of the Orient. No portion of these great structures is standing over ten feet above the present ground level; but it is not difficult to restore them from the abundance of fragments which remain. The order

of the colonnade is Corinthian from one end to the other (see Fig. 21), the only conspicuous variation being in the shafts, of which there are three kinds, plain, fluted, and twisted. The whole structure is built of a hard white limestone. The intercolumniations measure 3 m. The columns stood upon low pedestals 1.20 m. square and .50 m. high. The Attic base is .35 m. high, and the shaft 6.84 m. high, 1 m. in diameter at the bottom, and .80 m. at the top. The capitals are 1 m. high and vary from 1.15 to 1.40 m. in width at the top. The simple fluted columns have twenty-four channelings, the twisted columns have only twenty. The entablature is composed of three pieces — an architrave .60 m. high, a frieze of .68 m., and a cornice of .60 m. The architrave has in some cases only two bands, in others three. The frieze is generally plain, but fragments were found with triglyphs and metopes carved in the frieze, the triglyphs .40 m., the metopes .55 m. wide. The soffits of the consoles of the cornice are plain, but the lacunæ are coffered, and ornamented with conventionalized fruits and flowers.



Ruins of the great colonnade at Apamea, looking north.

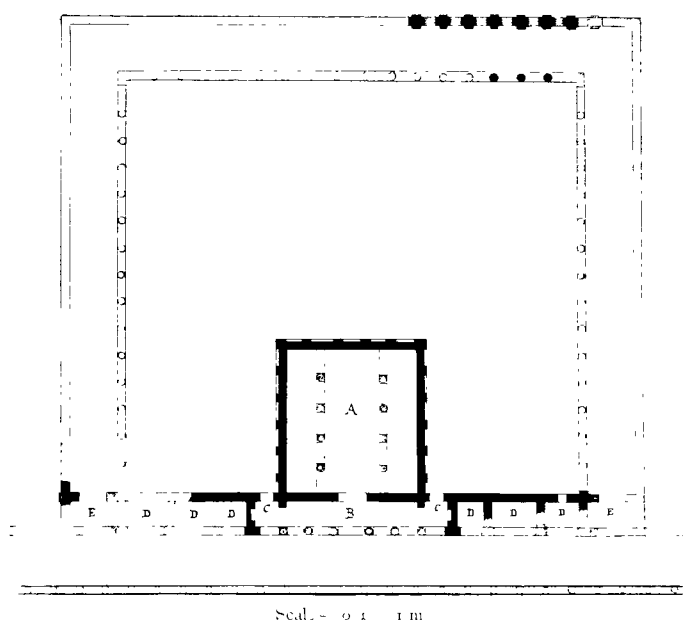


Fig. 22. Plan of basilica and its dependencies at Apamea.

on either side to form one wall of the courtyard. The six-columned portico (B) of the main building was wider than the building itself, and a small doorway (C) on either hand connected it with the court. On the east side of these extension walls were six small chambers (D),—three on either side of the portico,—opening upon the colonnade; and at either end was a passageway (E) between the court and the colonnade.

BASILICA. A little to the north of the middle of the great colonnade are the massive remains of a great building which was probably a civic edifice of some sort (Fig. 22). It is situated upon the west side of the colonnade and faces the east, with its portico directly upon the colonnade. It consists of a main building (A) of basilical plan, surrounded on three sides with a colonnaded court. The east wall of the main structure was extended

The exterior of the walls of the basilica shows six pilasters on either side and on the rear in the second story, resting upon a projecting molding. Below this molding, on

the south side, one may see a row of niches with nicely carved pediments just visible above the debris. There were two niches, one round-topped and one rectangular, below each of the spaces between the pilasters. The side walls of the portico have each two niches, one above the other. The central

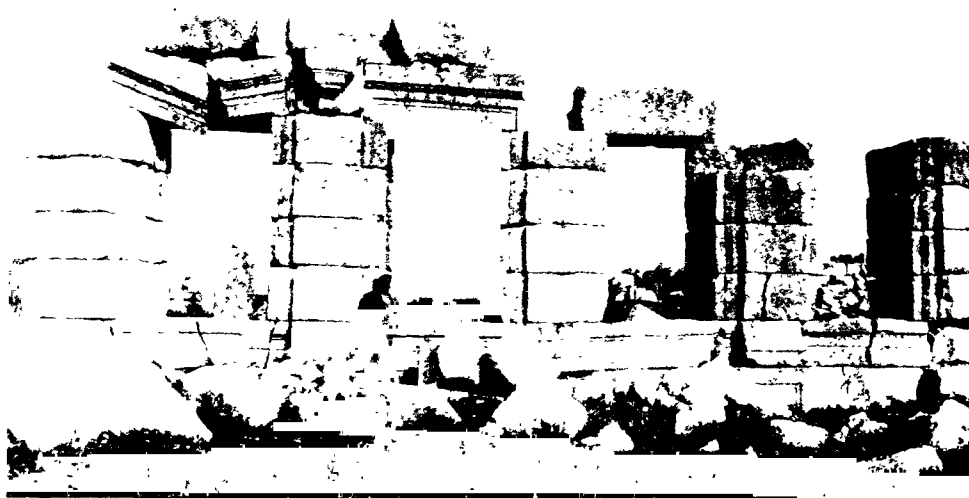


Exterior of the basilica, from the southwest.

portal has been totally demolished, but the small doorways on either side have richly molded lintels and cornices (Fig. 23). The interior was divided by two rows of four columns each. The columns were of the Corinthian order, 6.08 m. high, and were supported upon cubical plinth blocks .90 m. square. The preserved portions of the courtyard wall and colonnade consist of a massive piece of wall pierced with six large windows, and portions of three columns still in situ. The great windows are delicately molded all around, and are separated by pilasters with brackets above corresponding to the columns. These windows are provided with stops for wooden shutters, and show holes for an iron grill near the outside.



Fig. 23. Small portal (C) in portico of basilica.

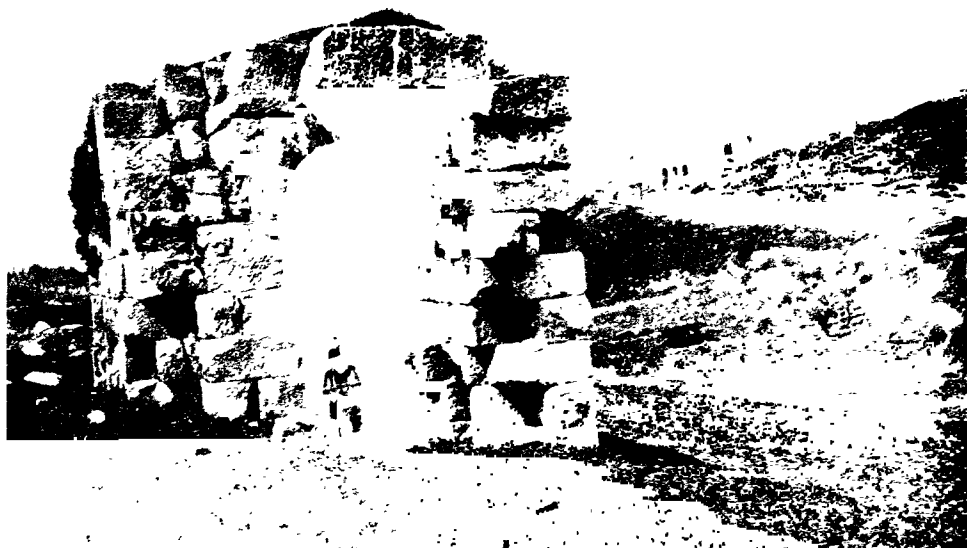


West wall of courtyard of basilica, from the east.

OTHER RUINS. Between the basilical structure and the north gate, on the west side of the great colonnade, are the ruins of another large building. Much of the material has been

carried away, but the east end is preserved to the height of four courses. It shows a great apse 10.50 m. wide inside. As the curve of this apse embraces the entire width of the building, and as there are no remains of rooms beside it, it is hardly to be supposed that this building was a church.

On the slope of the hill south of the acropolis, near the road which leads down to the water, stood another large edifice, all of which has disappeared with the exception of a mass of masonry, a section of a huge arched substructure covered with great slabs of stone, which probably formed the basement of a temple or other large building. The outside wall, on the north, shows a decoration of pilasters with good Corinthian caps and an entablature above them.



Ruin of arched substructure, from the east.

Near the north gate

are the ruins of a small structure in good classic style, the doorway of which is shown in Fig. 24. In the midst of the great colonnade is a tall, upright slab carved with a figure in low relief, which, from the thyrsus which it holds and from the grape-vine about it, may be designated as Dionysus. The relief may have formed the inside of the jamb of a monumental portal in the colonnade. It is described on page 285.

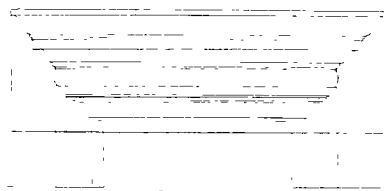


Fig. 24.

The Roman influence, which seems to have been firmly established at Antioch at the end of the first century B.C., was not long in stretching out toward the East, in which direction the course of the empire was rapidly taking its way. One of the recognized methods employed at the time of the Emperor Trajan for the extension of the empire and for the opening up and settlement of newly acquired territory was the construction of roads. These roads served not only a military purpose in connection with the transportation and maintenance of troops, but a distinctly civic end in facilitating colonization and commerce.

ROMAN ROAD. The remains of a great Roman road are to be traced eastward from the region of Antioch, around the northern end of the Djebel Bārishā, turning first in a southeasterly direction to cross the plain of Sermedā and the low ridge of the Djebel

Ḥalakah, and then toward the east, across the plain, to the site of ancient Chalcis. Considerable portions of this road are excavated in the solid rock where it passes through a defile between the northern end of the Djebel Bārishā and the upper section of the Djebel Ḥalakah, and a large section of it, built of massive blocks of limestone carefully fitted together, is wonderfully preserved in the southern section of the Djebel Ḥalakah, north of Kefr Kermin. Beginning just where the rocky hillside rises from the plain of Sermedā, the road ascends at an easy grade; from this point it is almost perfectly preserved for a distance of over 1200 m., crossing over the ridge and descending into the valley to the south, broken by occasional angles. This section of the road is a little over 6 m. wide, and is constructed of huge blocks of limestone, varying from .70 m. to 1.20 m. square, and laid on the living rock. The thickness of the blocks varies, according to the level, from .68 m. to 1.30 m. The sides are evenly laid, but are not smooth and have every appearance of having been originally concealed below the level of the soil which has now disappeared. There are distinct

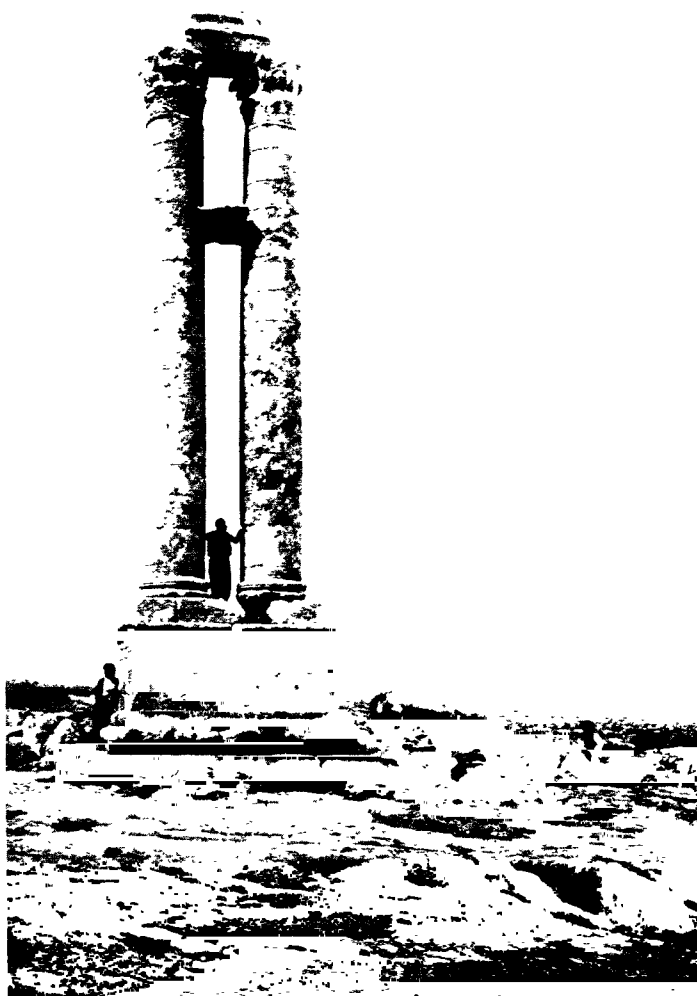


Roman road north of Kefr Kermin, view looking south

traces of shallow transverse grooves cut in the surface of the pavement to insure a secure footing; but the constant traffic of centuries has nearly worn them away. The fact that the road disappears in the soil of a valley above Kefr Kermin, and again at the edge of the fertile plain of Sermedā, to appear on the opposite side of the plain in the other section of the ring of the Djebel Ḥalakah, near Bāb il-Hawā, makes it appear as though the road had been buried in these lower levels by the soil that was washed down from the hills, making the "bottoms" much higher than they were in antiquity; for a paved

roadway would have been much more necessary in the mud of the valleys than upon the drier slopes of the hills, as is proved in practice to-day, especially in the wet season. No definite date, of course, can be given to the building of this great road, though it would seem most natural to assign it to the greatest of all periods of Roman road-building — the beginning of the second century A.D. — and the period of the most important military operations of the Romans to the east of Syria. Above the rock-cut portion of the road, half a mile east of ẖaṣr il-Benât, on the upper or northern side of the defile, within a square plaque carved in the face of the rock, about 1.20 m. above the road and the same distance from it, is an inscription.¹ The occurrence of the name of Marcus Aurelius in this inscription shows that the cutting was made as early as the time of that emperor, but the inscription does not refer to this emperor as the builder of the road, and is probably later than the cutting, which may be the work of engineers of the beginning of the second century. This route, in its immediate relation to the *Portæ Syriæ*, was undoubtedly one of the main arteries of Roman activity in Northern Syria, and not far from its course the earliest monuments of Roman occupation in Northern Syria are found.

Inscriptions dating from the second century are quite numerous in this neighborhood, but only five distinctly classic monuments of architecture from this region were published by M. de Vogüé; four of them are definitely dated, and of these, three belong to the second century; the fourth belongs to the early years of the next century. Two of the above monuments belong to the reign of the Emperor Hadrian — the bicolunnar tomb monument near Sermedā, dated 132 A.D., and the rock-hewn tomb of Tiberius Claudius Sosander, near Bshindelâyā, dated 134 A.D. The former of these is situated in plain view of the great Roman road; the latter lies farther west, in the mountains of the Djebel il-A'la, remote from the road, but less than 25 miles in a straight line to the east of Antioch.



Monument near Sermeda, from the south.

¹ Part III, msc. 74.

SERMEDA. BICOLUMNAR MONUMENT,¹ 132 A.D. The Sermedā columns are typically Syrian, so far as the conception of the monument is concerned, but the details of the monument are purely classic. The moldings of the basement, the profiles of the column bases, the proportions of the shaft, the details of the Corinthian capitals, are pure in style and refined in execution. An individual characteristic, perhaps, appears in the small section of entablature which connects the two shafts at about two thirds of their height. The tomb for which this monument was intended is undoubtedly one of the several rock-hewn chambers below the flat surface of the rock, upon which it stands. These are approached by steep, wedge-shaped staircases terminating in front of small rectangular openings, originally closed by stone doors. The chambers within are square, flat-roofed, and provided with three broad arcosolia, embracing each a single sarcophagus. The inscription² is on the south side, just below the columns.



Tomb of Tiberius Claudius Sosander, at Bshindelâyâ.

BSHINDELÂYÂ. TOMB,³ 134 A.D. The Roman tomb at Bshindelâyâ is a specimen of rock-cutting rather than an example of classic architecture. A few points with reference to its ornamental details, however, should be mentioned in view of some of the monuments to be described later on. The face of the rock, which has been cut to form the façade of the tomb, presents two piers standing between two pilasters, or antæ; above them is the heavy rock-cut entablature. The piers and pilasters have moldings which represent caps; the architrave, which contains the inscription,⁴ is banded and molded in good classic style, and above it runs a broad frieze of bucrania and garlands, a classic form of ornament not infrequent in Syria.

¹ La Syrie Centrale, Pl. 93.

La Syrie Centrale, Pls. 92, 92 bis

² Part III, msc. 87.

³ Part III, msc. 8.

ḲĀṬŪRĀ. BICOLUMNAR MONUMENT,¹ 195 A.D. The third dated structure of the second century in this region, published by M. de Vogüé, and still to be seen, is the bicolumnar tomb monument of a young soldier named Reginus, at Ḳāṭŭrā. It was built in 195 A.D.,² and differs materially from the monument at Sermedā: first, in being of a different order,—Roman Doric,—and, secondly, in its basement, which, instead of being a simple, solid pedestal, is a small barrel-vaulted dromos leading to a rock-hewn tomb in the rear of the monument, which is situated on a hillside.

BĀNAḲFŪR. TOMB.³ Besides these three tombs, whose dates are known, M. de Vogüé publishes a fourth monument in classic style, for which no date can be found; this is the rock-cut tomb at Bānaḳfūr, a ruined and deserted town in the Djebel Bārishā, about midway between Sermedā and Bshindelāyā. This tomb is interesting as presenting a form quite different from that of Sosander's



Tomb at Bānaḳfūr.



Tomb of Reginus, at Ḳāṭŭrā.

tomb. The face of the rock has but one large opening, within which is a small vestibule with a diminutive doorway leading into a square tomb chamber of the ordinary type. The main opening is flanked on either side by a three-quarter column of the fluted Ionic style. Above this, and still in relief, are a classic entablature and a pediment.

In these four specimens of classic style we have not only the three orders represented, but a variety of moldings and ornament. With these published monuments of

¹ La Syrie Centrale, Pl. 94.

² Part III, insc. 112.

³ La Syrie Centrale, Pl. 95.

the classic period in mind for comparison and reference, we may search the mountains of Northern Central Syria for other monuments of the same period, and we shall not find them wanting; for tombs of various kinds and edifices of different purposes are to be found in many parts of this district from north to south, not centered about one or two localities, but well disseminated over the country.

BENABIL.¹ COLUMN. We may begin at Benâbil, a ruined town at the northern end of the Djebel il-A'la, where the most conspicuous object is a single standing column, the remnant of a bicolumnar monument similar to that of Sermedâ.

The pedestal is perfectly preserved; its proportions and moldings are almost identical with those of the Sermedâ column, but the columns in this case were not raised upon a plinth block as at Sermedâ, but rested directly upon the pedestal. The profile of the base of the column is similar to that of the other; but the unfluted shaft is built up of only four drums, while those of the published monument consist of as many as twelve drums, though the height is about the same — 10 m. Both capitals have disappeared.



Monument at Benâbil.

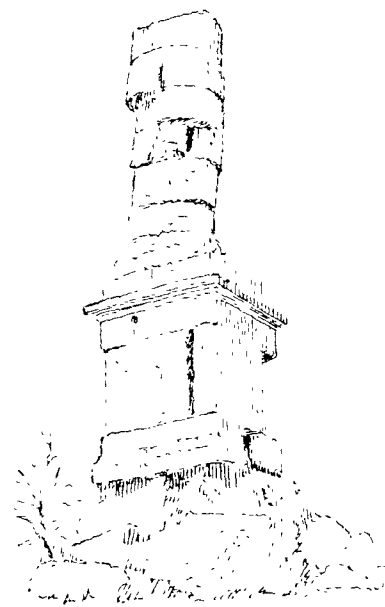
BASHMISHLI. COLUMNS. In the inhabited village of Bashmishli, which occupies a portion of the site of an ancient town of considerable size, about five miles due east of Benâbil, in the northern end of the Djebel Bārishā, are fragments of a structure that can be nothing else than the remains of another bicolumnar monument. These fragments lie at the southwest angle of the group of modern houses. They consist of four drums of

columns of large dimensions, a single base, fragments of a capital of the Corinthian order, and a large section of the uppermost part of an entablature with moldings on three sides. This block represents one half of the uppermost course of the entablature and shows the moldings of one short end and of two half sides of the whole cornice, which must have consisted of two blocks of stone. There are no remains

¹ For further description of this town see p. 69.

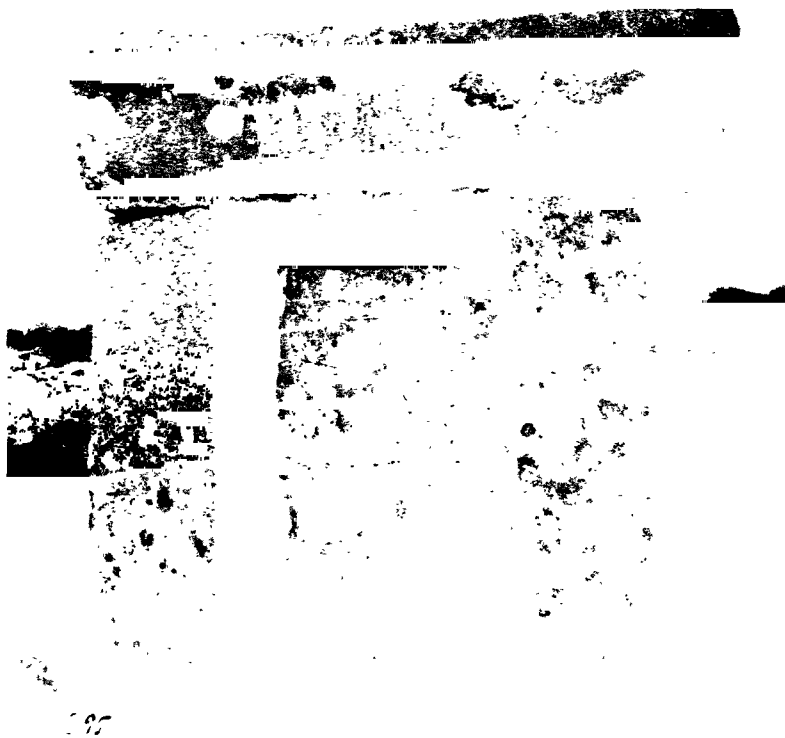
of the basement visible. Its quadrated blocks were probably used as material in the construction of the modern houses of Bashmishli.

KEFR RŪMĀ. COLUMN. At Kefr Rŭmā, in the Djebel Riḥā, on the road between Hāss and Maʿarrit in-Nurmān, are the remains of a columnar structure which may have been another of these bicolumnar tomb monuments. I did not see this ruin; it was photographed by Dr. Prentice. The photograph from which the accompanying sketch was made shows one half of a basement similar to that at Benābil and six drums of a column above it. The moldings of the pedestal are similar to those of the monuments at Sermedā and Benābil.



Monument at Kefr Rŭmā.

BĀMUKKĀ. TOMB. Of the undated rock-hewn tombs which are classic in their details, that near Bāmuḳḳā is one of the most important. Bāmuḳḳā is a deserted, ruined town, not more than a quarter of a mile northwest of Bashmishli; it may almost be considered as part of that town. The tomb in question is situated two hundred paces or more to the south of the ruins. It is excavated in the flat rock



Tomb at Bāmukḳā, from the south.

surface of the plateau, and is like the great tomb at Bshindelāyā in this respect, except that the descending dromos occupies the whole width of the rectangular excavation. At the north end of the excavation the perpendicular wall of rock is cut to form the façade of the tomb. Two unfluted Doric columns between two pilasters form the front of the vestibule. The rock above the columns is carved in the form of an entablature, whose moldings are similar to those of Sosander's tomb, except that there are three fasciae in the architrave instead of two. The ornamental frieze is wanting; but, upon the lower members of the architrave, a wreath, tied with flowing fillets

carved in relief, serves for decoration. The open excavation of this tomb was surrounded by a wall 2.50 m. high. The wall was broken in front, on the south,

by a low portal. The rear portion of the wall and this portal are still in situ. This section of wall is laid in the best polygonal style. The stonework is double-faced; the blocks are cut with great precision and have a perfectly smooth outer surface. In comparing this wall with the polygonal walls at Bānḡūsā and Nūriyeh, a considerable difference of treatment will be noticed. The tomb wall is far more mechanically polygonal; the effort to secure a polygonal effect, and at the same time preserve a smooth outer surface, is very evident; in fact, there is just the relation between them that exists between the early polygonal or Pelasgian walls in Italy and the later Roman copies of the same style of wall-building. Above the polygonal wall is a heavy cornice, in section a cyma recta, which is also preserved over the portal, where it serves as a lintel.

KTELLATĀ. TOMB. Another rock-hewn tomb, resembling the foregoing in many respects, was found by Dr. Prentice at the other extremity of the region, at Ktellātā in



Rock-hewn tomb at Ktellātā.

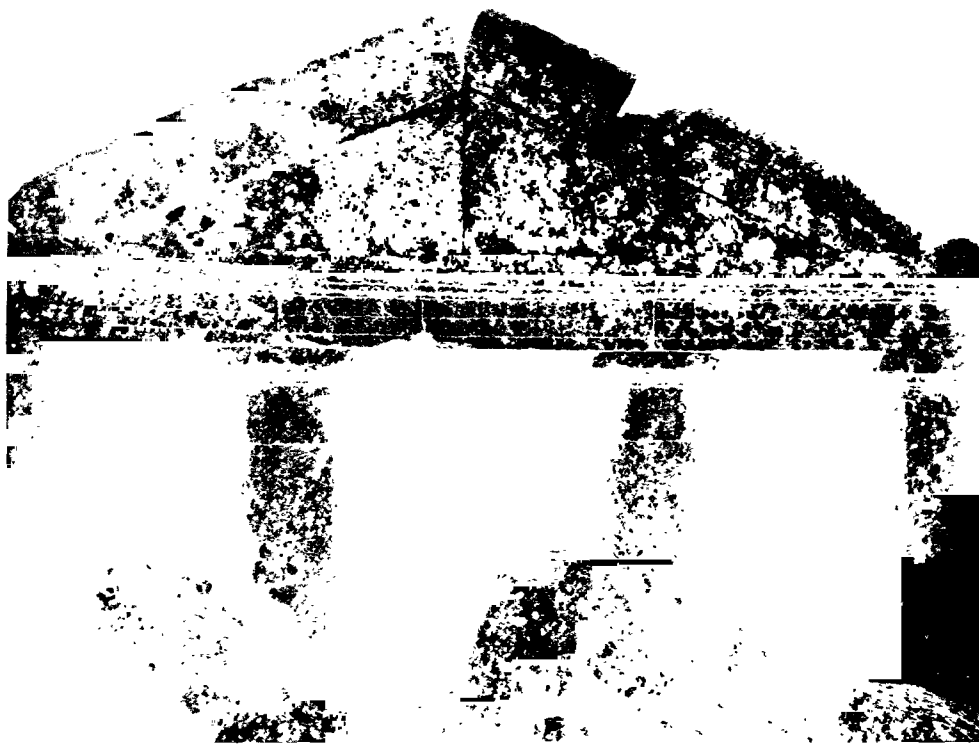
the northern part of the Djebel Riḡā. I give the description from notes taken by him. The general plan of this tomb is wholly different from that of the preceding examples at Bshindelāyā and Bāmuḡḡā, and is more like that of the Bānaḡfūr tomb. It is not excavated in the level rock, but is cut directly into the hillside. The perpendicular surface of the rock is cut to form a Doric façade like that of the Bāmuḡḡā tomb. The

columns rest upon three steps. The façade is quite plain, but within the vestibule are certain changes of plan and decoration. On the left of the vestibule as you enter is a deep recess, the floor of which is raised about a meter above that of the vestibule. There are two window-like openings in the outer wall of the recess. The exterior of the wall of the recess is cut to a smooth surface, while above the tomb, on a smoothed surface of rock cut back from the face of the façade, is a plate in relief, which is placed over the center of the whole width of the tomb, including the recess.

The decorations of the tomb consist of a small altar in relief upon the left-hand pilaster, within the portico, of three garlanded bucrania above the doorway of the tomb, and a small niche on the right wall of the vestibule, containing a head with the horns

of the crescent moon appearing on either side of it. In front of the portico, on the right, is a cube of natural rock engaged with the face of the tomb wall, which may have served as a pedestal for an altar or statue.

BĀBUṬṬĀ. TOMB. Another sort of rock-hewn tomb belonging to the classic period is that in which the tomb chamber is cut in the natural rock, but in which the façade is built up and roofed over with dressed stone. The finest and best-preserved example of this kind of tomb was found at Bābuṭṭā, a completely ruined and deserted town on the northern slope of the Kubbīt Bābuṭṭā, the highest peak of the Djebel Bārīshā, overlooking the plain of Sermedā. The tomb proper is of the usual type with three arcosolia; the vestibule is of the distyle plan, seen in the foregoing examples. The rear wall of the vestibule and the

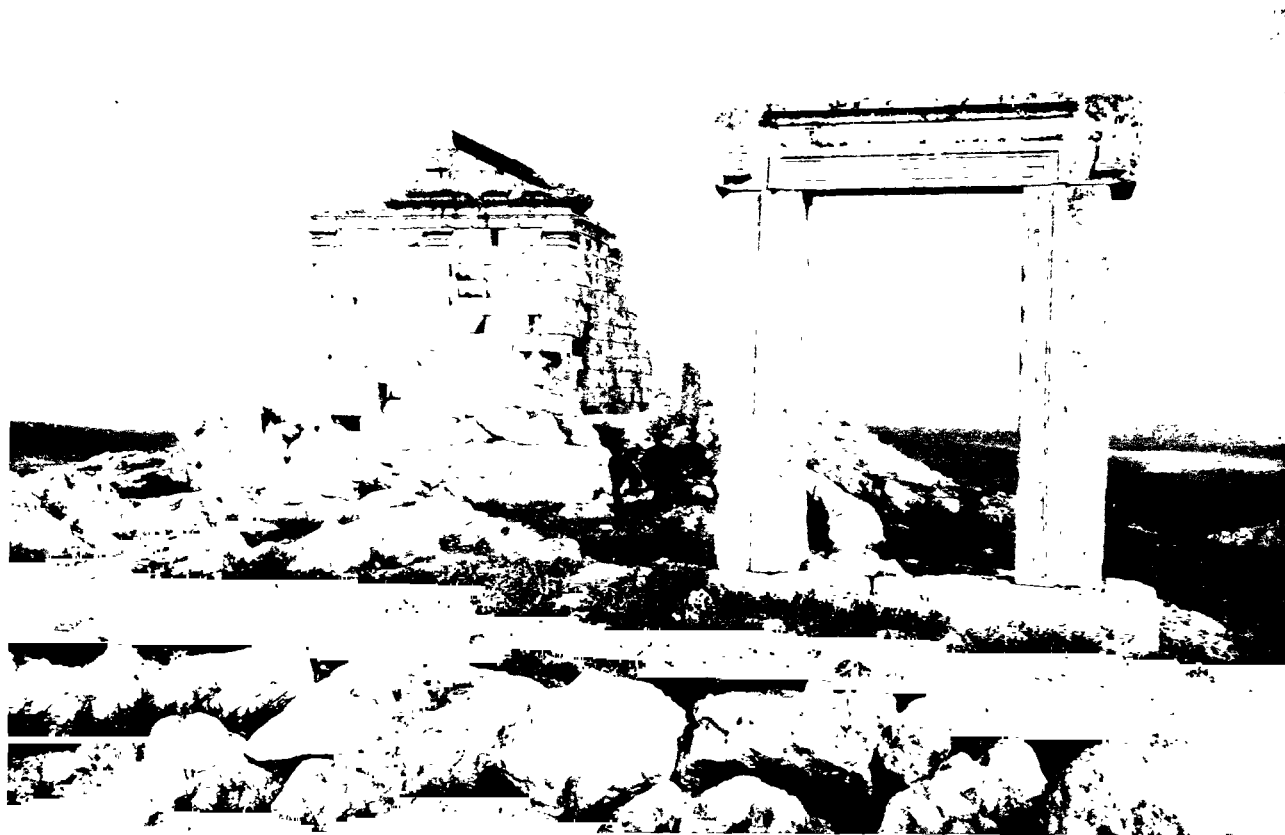


Tomb at Bābuṭṭā, from the north.

lower portion of the right wall are of natural rock; all the rest is built. Viewed from the front the façade presents the appearance of a small temple distyle in antis. The two columns are of the unfluted Doric order, the echinus being carved with egg-and-dart ornament, the neck with the bead and reel. The caps of the pilasters are plainly molded. The moldings of the triple banded architrave are particularly rich. Above the architrave is a triangular pediment, the cornice of which is executed upon the ends of long slabs which form the roof of the vestibule. This cornice does not conform to the straight lines of the tympanum, but is broken at an obtuse angle above the centers of the outer intercolumniations, and thus fails to form an angle with the end of the architrave upon which it falls above the inner face of the pilaster.

From this review of the tombs of Northern Central Syria which bear the stamp of classic art of the second century, we may turn to the study of the architecture of the same period as illustrated in the same region by monuments of greater architectural significance.

BURDJ BAKIRHĀ. TEMPLE, 161 A.D. The most important classic monument which this expedition found was a small temple, called by the natives Burdj Bākīrḥā. It is situated on the northern slope of the highest portion of the Djebel Bārishā, upon a spur of rock, with a wide and splendid prospect over the Sermedā plain, and across the bordering foot-hills at the northeastern end of the Djebel Bārishā toward the dome of the Djebel Shēkh Berekât. The site may easily have been one of the "high places" of the early inhabitants, which the Roman conquerors chose further to sanctify by the building of a shrine which should give a Greco-Roman character to this ancient

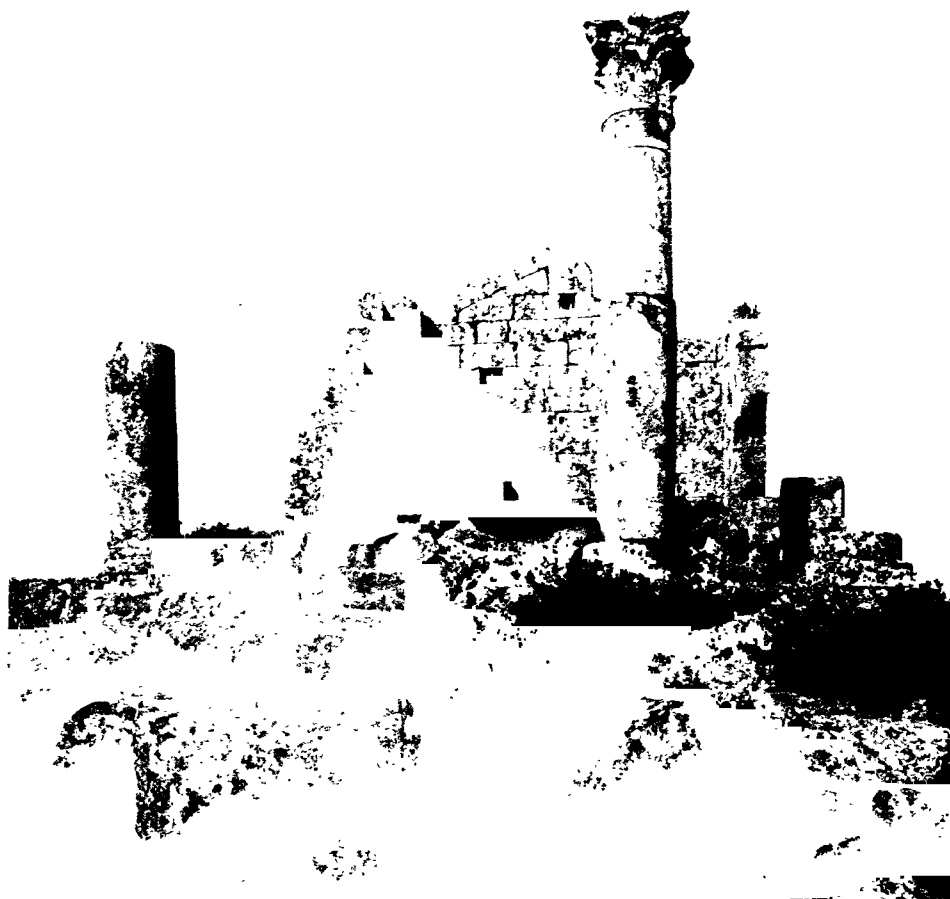


Temple and gateway at Burdj Bākīrḥā, looking northeast.

Oriental place of worship, and clothe the old tradition with the dignity of classic architecture. The remains upon this interesting site consist of a partly ruined tetra-style prostyle temple of Roman plan, and to the west of it a massive gateway, which was doubtless the upper entrance to the sacred precinct of the temple, which must originally have been surrounded by a wall. The major portion of the temple cella is quite intact; of the portico only one entire column, half of another, and the bases of the two others are still in situ. From its ruins the plan and style of the temple may be amply studied, while an inscription¹ upon the lintel of the pylon of the temenos gives a definite date, 161 A.D., which is undoubtedly contemporaneous with the building of the temple. The plan of the temple and the style of its superstructure may be seen in the accompanying drawings and photographs. It remains only to speak of the details, which exhibit a very elegant treatment of the Corinthian order. The columns

¹ Part III, insc. 48. See also *Hermes*, Vol. XXXVII, p. 118.

of the portico are raised upon low pedestals; and their shafts are unfluted and have a flat annulet 30 cm. below the astragal as a sort of neck molding. The capitals, a little taller than the Roman type, are rich and flowing, but not over-elaborated. The upper portion of the shaft—that above the annulet—is engaged with the capital, a detail not uncommon in Syria. The pilasters at the angles and along the sides of the cella wall are not prominent, but their



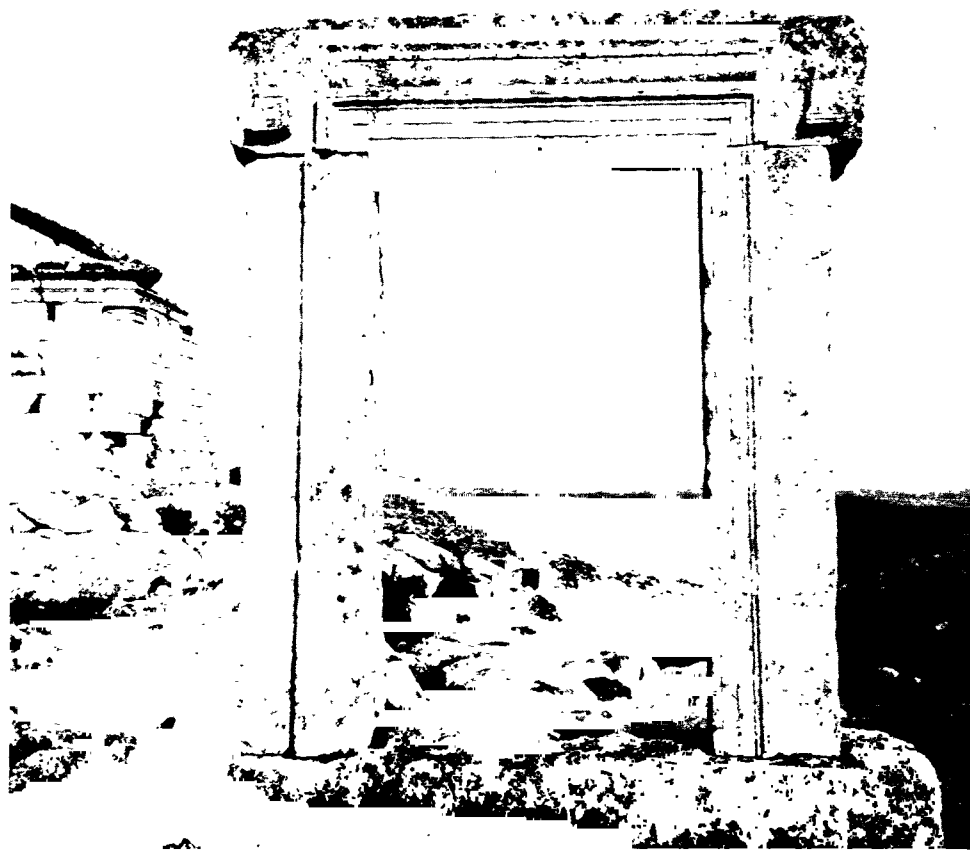
Temple at Burdj Bākirhā, from the east.



Temple at Burdj Bākirhā, west and south walls.

caps are particularly beautiful. They consist of a single row of four tall, stiff acanthus leaves which curl deeply over at the top, and above these is a fine egg-and-dart molding by way of echinus. The abacus is delicately molded. The architrave consists of three fasciae and a molded cymatium. For the frieze is substituted a narrow, flat band; a bed mold of small dentils appears beneath the fillets of

a deep cyma recta which was introduced in place of a corona, and along the sides and presumably in front was enriched with bucrania and garlands in relief. The western pediment is sufficiently preserved to warrant complete restoration. It is quite

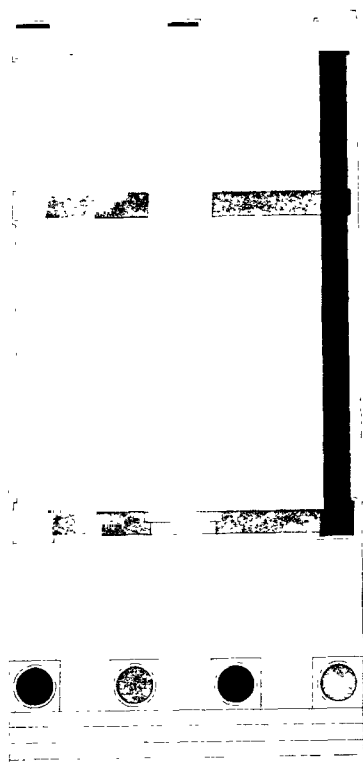


Gate of the sacred precinct at Burdj Bakirhâ.

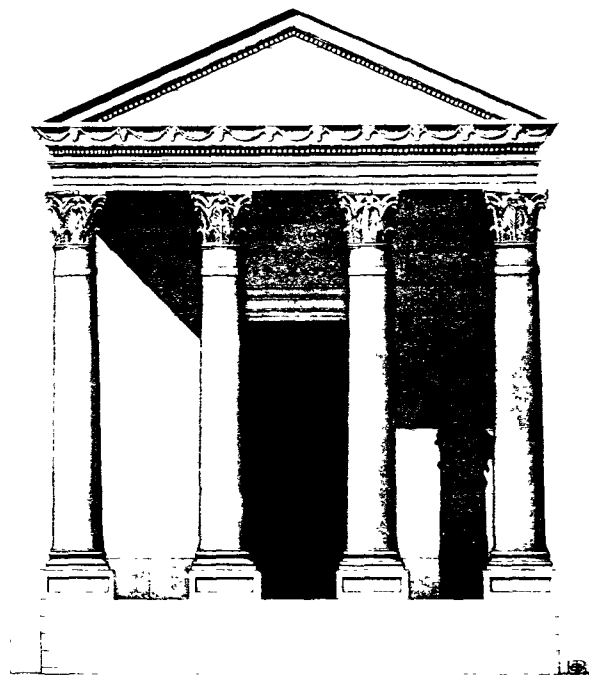
plain, but for the second of its three courses, where the figure of an eagle appears in bold relief. The raking cornice of the pediment is the same as that which is used below it—a dentil mold and a broad cyma recta. The treatment of the whole edifice, its proportions and its decorative details, is the most chaste and dignified in all Syria. The purity and simplicity of its style speak at once for an early date, even had

we not the date upon the pylon. Compared with the temple of the same size at Isriyeh¹ or with the extensive remains at Ba'albek, which are certainly third-century structures, the difference of period is apparent at once. The moldings are delicate and refined; the carved ornament is scanty, but simple and well placed, and is in strong contrast to the coarse over-elaboration of the monuments mentioned above. The pilaster-caps are more simple and elegant, and the sculptured rinceaux of the friezes are entirely wanting. The profiles of the moldings of the temple are in keeping with those of the dated pylon, which, of itself, is a beautiful monument. The monolithic jambs are ornamented on the outside only; there are no pilasters, but fine frame moldings of classic profile—three fasciæ, a cyma reversa, and a broad fillet. The same molding is carried across the lintel, and above it runs a simple frieze band, in section a cyma recta. This is surmounted by a cymatium. All of these moldings are executed in relief upon the lintel. At either end of the lintel moldings, upon the plain surface of the lintel, which projects in either direction, is a small altar, carved

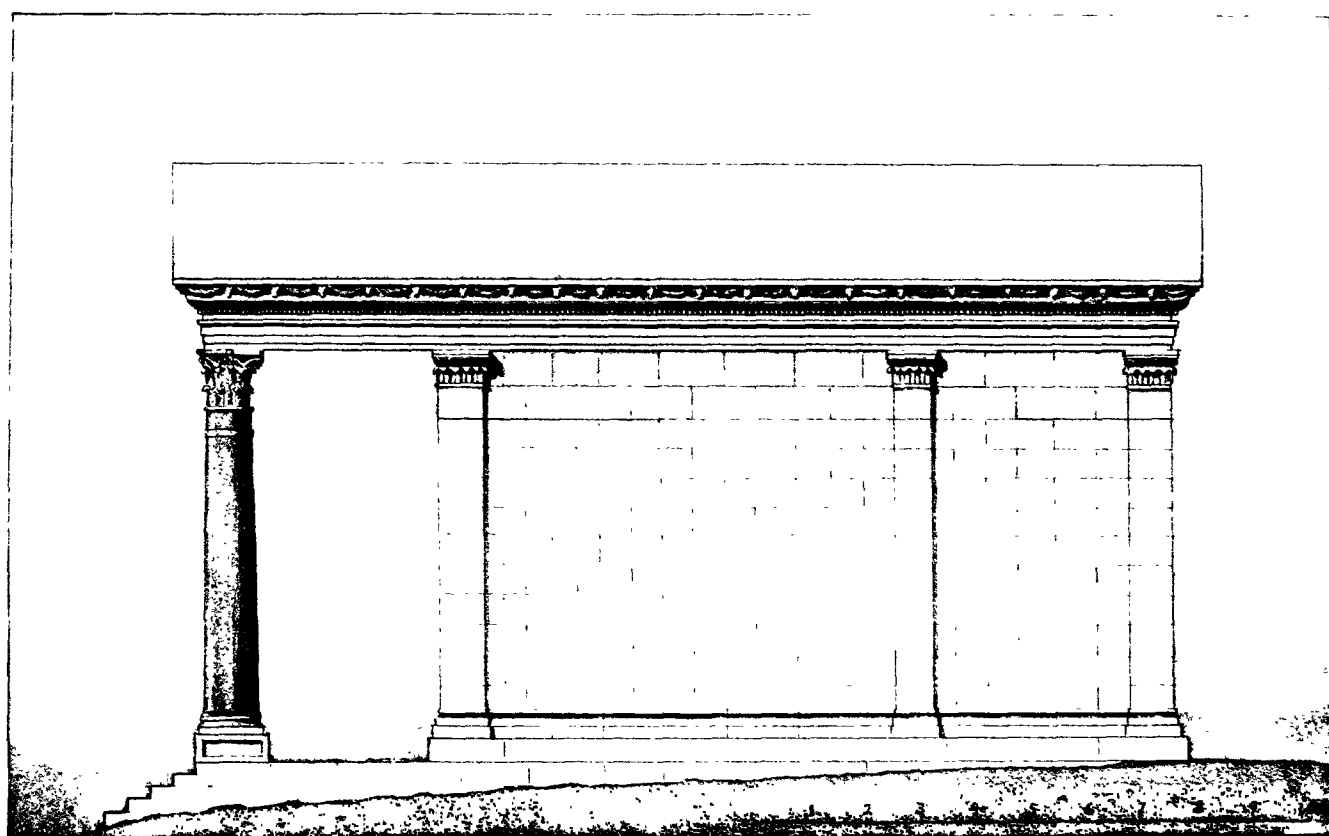
¹ See p. 76.



PLAN
Scale 1:50 m



EAST ELEVATION



NORTH ELEVATION

PLAN AND RESTORATION OF THE TEMPLE OF BURDJ BĀKIRḤĀ

colonnade, upon which two doorways open in the lower story, and two doorways and several windows in the upper story. The end walls of the house are surmounted by gables which show the disposition of the roof; but the projections of the end walls show that there was an angle between the roof of the main building and that of the colonnade. The details of the ornament of this house are worthy of special mention and will serve as an aid in dating the structure. The colonnades are of first importance. In the

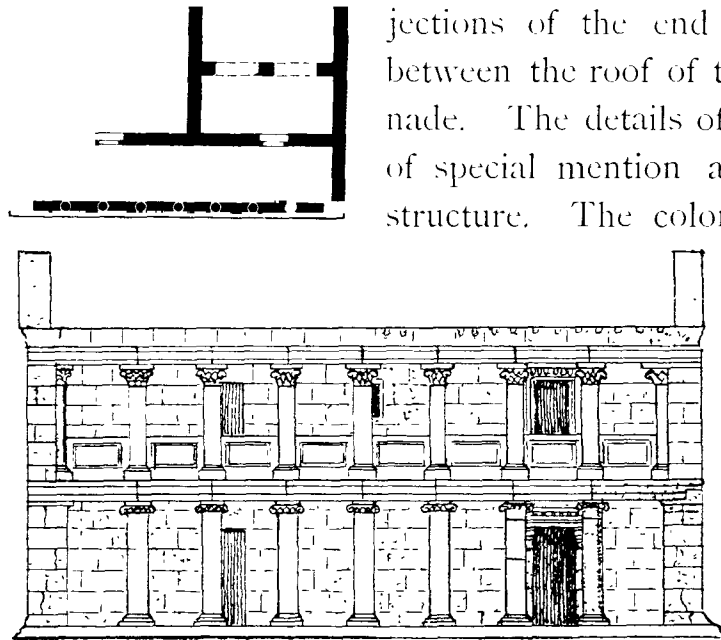


Fig. 26. Plan¹ and restoration of house at Benâbil.

lower story a characteristic treatment of Roman Ionic is employed. The capital is very flat, the volutes are small, and the small section of the echinus which appears is carved with the egg and dart. Above these columns is a simple Ionic architrave of two faces, with a cymatium at the top. The order of the upper story is Corinthian of a pure classic type, as

may be seen in an engaged three-quarter column which stood at the west end of the colonnade. The capital and the base are similar to those of the Corinthian columns of the early dated monuments of the region. The upper and lower doorways which are shown in the photograph on page 69 are another index of the period; the lower opening is flanked by pilasters with simple moldings; the lintel represents a section of entablature with banded architrave, frieze, and dentil moldings, surmounted by a cornice supported by well-executed modillions. The upper doorway is molded all round, in the same style



East and rear wall of house at Benâbil.

¹This plan, like all plans published herewith when not otherwise specified, is drawn to the scale of .0025 m.; the restoration, .0050 m.

as the gate at Burdj Bākirhā, but is finished by a cornice of large dentils beneath a cymatium. Two small coupled windows at the back of the house have little flat pilasters at either side, but their lintels are quite plain. The four angles of the house are marked by flat pilasters, with caps of simple profile at the top of each story. The other ruined houses of Benâbil preserve neither columns nor doorways, but the rear and side walls show windows flanked by little pilasters, and pilasters of two stories at the main angles of the house.

All of these details are distinctly classic and compare favorably with the details of monuments which are dated in the second century. I have no hesitation in assigning these houses to that century, and in calling them the earliest houses of the Roman period in Northern Central Syria. In the domestic architecture of the Christian period throughout this region these details are either very differently treated or are wholly wanting.

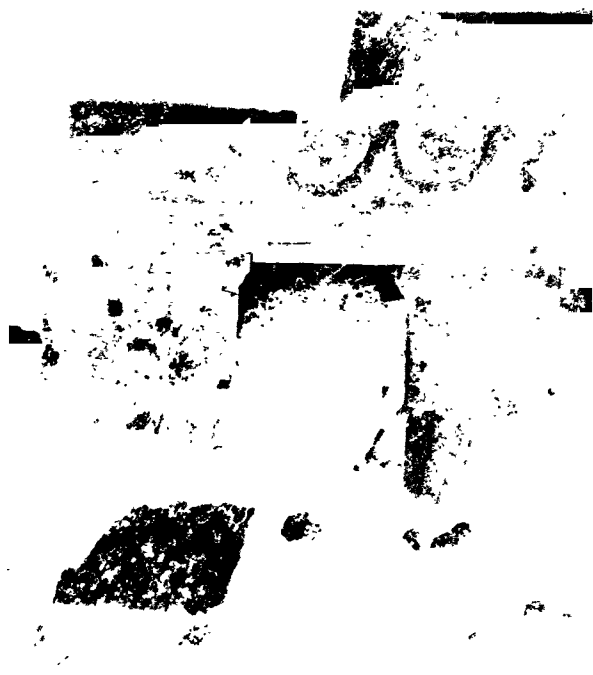
SILFĀYĀ. PORTAL. Other remains which, from their details, also appear to be of the earlier Roman period exist in this region in fragmentary form only. But there are two doorways of particular interest which should be noticed. The most striking one is a large portal at Silfâyā, a completely ruined town in the northern end of the Djebel Bārishā, three quarters of a mile northwest of Bāmuḳḳā, where one of the early tombs already discussed is situated. This portal stands prominently upon the top of the hill upon whose southern slope the town stood, and faces the east. The building to which it belonged has been entirely destroyed, only the portal and a portion of the wall in which it stood remaining intact. The fragment of this wall, which was only 6 m. wide, shows that stones of unusual size were employed for the building, and the dressing of the blocks, both for the joints and for the outer surface, is unusually accurate and beautiful; regular courses are ignored, and the jambs of the portal are all but monolithic, a single small block having been inserted between the monoliths and the lintel. The doorway stands nearly 3 m. high and is over 1.50 m. broad, which precludes the possibility of its having belonged to a private house. Either jamb is ornamented by a pilaster with delicate moldings. It is a curious fact that the lower portion of each pilaster—that upon the monoliths—is wider than that



Portal at Silfâyā.

executed upon the small block above, which provides the capital. The architrave moldings, the cyma recta of the frieze band, the dentils above it, the consoles, the co-

rona and cymatium of the cornice, present a perfect classic entablature of the Corinthian order, executed with remarkable delicacy and thorough classic spirit. The accuracy of every line and the high finish of every detail make this a monument of unusual beauty.



Portal of a house in Bābiskā.

BĀBISKĀ. DOORWAY. The other doorway which, by reason of its style and technique, is to be classed with this group of monuments is to be found at Bābiskā. The greater portion of the ruins at this place belongs to later centuries, but in their midst stands a building whose front wall may be classed with that of the ruin just described at Silfâyā, and which

contains the doorway about to be described. It may be added here that the rear wall of this building and one end wall which has been preserved are built in a style which is a curious blending of polygonal and quadrated stonework (see page 45). The whole building is oblong in plan, with openings on one side, and was probably a dwelling. The doorway in question is in the long south wall; its dimensions are those of an opening in a private house. Either jamb bears a simple classic pilaster. The lintel has the lower members of a classic entablature executed in relief upon its surface; but above this, instead of a frieze and cornice, we find three semicircles in high relief, so disposed that they appear to be three festoons blocked out in stone, the details of which were never executed. It is worthy of notice that the jambs of this doorway incline slightly at the top and that the pilasters taper toward the bottom, as do those of the lower doorway in the house at Benâbil.



Superposed doorways of a house at Dêhes.

DÊHES. DOORWAYS. Of the same general type of architecture as the foregoing are two portals at Dêhes, an extensive ruined town about a mile and a half to the south

of Bashmishli. These portals stand one above the other, the sole remains of the building to which they belonged. The upper doorway is very simple in its details; the pilasters on either side are the only marks that give it any claim to be mentioned among the doorways already cited; the entablature and cornice above, though well executed, are too plain to be used as evidence. The lower doorway is without pilasters, but the delicate use of dentils and other moldings in its lintel classes it with the portals of the house at Benâbil.

II

THIRD CENTURY

THE characteristics of architectural style under Roman influence during the third century in parts of Syria are most pronounced. The buildings of Ba'albek and Palmyra are magnificent illustrations of its tendencies — grandiose proportions, over-elaboration of ornament, the covering of flat surfaces with elaborate carving, the use of unstructural features, such as consoles that have nothing to support, and the general lack of precision in the execution of small details, the aim being to secure a rich and imposing effect from a distance, rather than one that would bear minute examination.

But the influence of Rome in Northern Central Syria during this period seems to have been even less potent than during the preceding century. As has been said above, very few inscriptions of the third century have been found in this region, and the number of published monuments of this epoch here is exceedingly small. M. de Vogüé publishes but a single dated monument of the third century from Northern Syria and but one undated monument which could be assigned to that period.

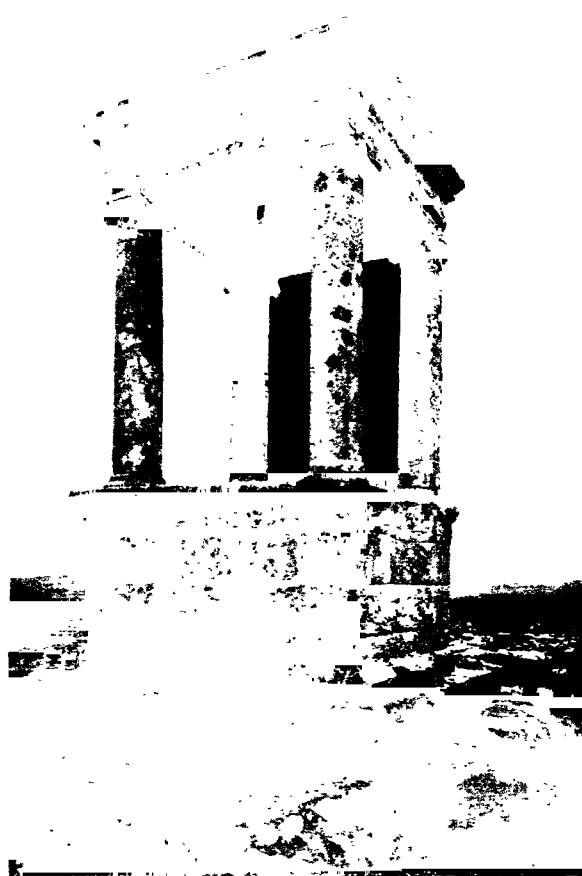
ḲĀṬŪRĀ. TOMB MONUMENT,¹ 222 A.D. The first of these is a monument at Ḳāṭūrā, where M. de Vogüé found the bicolumnar monument of Reginus (see page 61). This is also a tomb monument, somewhat of the same order, but with two shafts of quadrangular section instead of columns supporting its entablature. An inscription² designates this as the tomb of one Isidoros, and gives the date 222 A.D. The two shafts are quite plain but for a set of moldings at the top, and the architrave, which bears the inscription, is of very simple section.

DĀNĀ. TOMB MONUMENT.³ The undated monument published by M. de Vogüé, which might be attributed to the third century, is the beautiful tomb at northern Dānā, a ruined town, at present the site of a modern village in the midst of the plain of Sermedā. M. de Vogüé assigns this monument to the fourth century, because one of the rock-hewn tombs in the immediate vicinity bears the date 324 A.D., but it

¹ La Syrie Centrale, Pl. 94.² Part III, insc. 110.³ La Syrie Centrale, Pl. 93.

seems to me perfectly credible that some of these tombs may have been in use for a century, or even more, before the one which bears the inscription¹ was made. The

style of the monument seems much more in keeping with the forms of the previous century. If we compare the four columns which support the low pyramidal canopy with those of monuments built under the Emperor Philip (244–249 A.D.) at Shehbā, in the Ḥaurān, we shall find a striking similarity in the carelessly molded bases, the curveless shafts, and the Roman Ionic capitals, while the entablature is very suggestive of the same detail in a large building built under the same emperor at Ḍmêr, and bearing the date 245 A.D. (see page 400).



Monument at Dānā

MA'ARRIT BÊṬAR. TOMB, 250 A.D. The single dated monument of the third century that has been published from this region is in the extreme north, above Antioch. The only dated monument of this century discovered by our expedition was found at the other extremity of the region, only a short distance northeast of Apamea, at Ma'arrit Bêṭar, one

of the southernmost ruins of the Djebel Riḥā. The completely ruined condition of the structure renders it far from satisfactory as a monument, for scarcely a stone of the superstructure is in situ. It was a small rectangular building, apparently a tomb. Our attention was attracted to it by the discovery of an inscription upon the broken fragments of its architrave. A sufficient number of the blocks of its foundation are in place to determine the length of the tomb—3.30 m. Above these, portions of a single course show a splay-faced base molding and the base of an anta. Two ponderous roof-slabs were found, one of them intact; this seems to have spanned the tomb from wall to wall. It is flat on the under side, and is cut to form a gable above, with a pediment represented by moldings, and large acroteria at the ends of the pediment. This stone is 3.30 m. long, 1.50 m. wide, and .51 m. thick at the gable. The first measurement gives the width of the building and shows that it was square. From this it would appear that the building is to be restored in the form of an ardicula, six

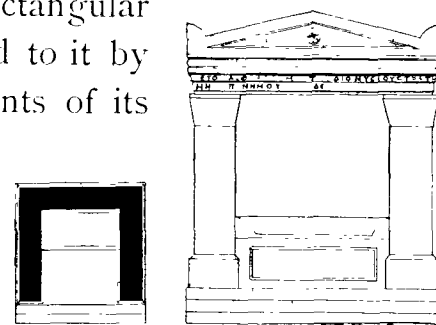


Fig. 27. Plan and restored elevation of tomb at Ma'arrit Bêṭar.

¹ Part III, insc. 89.

cubits¹ square. From the base of one anta we may restore the other. There are no remains of the crowning features of these antæ. The architrave is composed of a series of moldings—two narrow bands and a flat cavetto, surmounted by an ovolo between two fasciæ. This answered for architrave, frieze, and cornice, and the roof was laid directly upon it. The inscribed fragments of the architrave measure together more than 3.30 m. in length, and thus the inscription² occupied one entire side, probably the façade, and part of another. It records that this was the monument of Barummas, and gives the date 250 A.D. The only remnant of ornament is an eight-pointed star in the center of the pediment.

The florid character of early third-century architecture in Syria might be said to have failed of representation in the mountain districts under discussion, for the reason that there are no great cities or important sites in this region; but that would not account for the scarcity of epigraphical material here. Inscriptions of this century are rare in this locality, and in the mountain district only a single monument was discovered by us that illustrates the particular phase of Roman art that appeared in other parts of Syria. This was found at Benâbil, a site already mentioned in these pages.

BENÂBIL. PORTAL. The monument is a portal which now forms the entrance to the courtyard of the house described on page 69. Although the wall in which it now stands is in large part a rude modern construction,—for one half of the lower story of the house within the courtyard is inhabited,—it is undoubtedly in situ, the present wall having replaced an ancient structure that had fallen down. The portal is



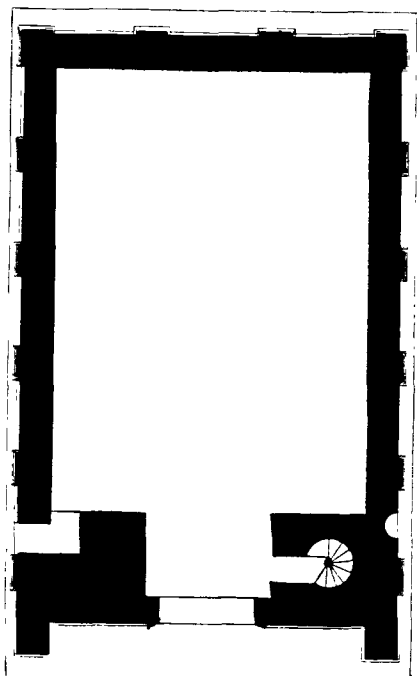
Entrance to a courtyard at Benâbil.

designed in a highly ornamental style, but the ornament is carelessly executed, and the whole design lacks the firmness and precision of the earlier work. The lines of the moldings which appear upon the monolithic jambs and across the lintel are not

¹The cubit here, it will be noticed, is not the Roman unit of 444 mm., but the Babylonian unit of 555 mm. (see p. 36).

²See Part III, inscs. 150, 151.

true, and the cutting is quite shallow. Above the moldings is an ornate frieze or band of a running foliate pattern, interspersed with star-like flowers; above this runs



Scale—1:1000
Fig. 28. Plan of temple at Isriyeh.

a loosely executed dentil molding. At either end of the lintel, at this level, is a large upright ancon, ornamented with the acanthus, which, like many of the consoles in the great Ba'albek edifices, is wholly without constructional purpose. The upper portion of the lintel consists of a Corinthian cornice, the brackets of which are molded with egg-and-dart carving, above which appears a corona, ornamented with a shell pattern, then a bead-and-reel molding and a cymatium richly adorned with anthemions, after the manner of the cornice of the Temple of Venus at Ba'albek. The composition is rich and effective from a distance, but a nearer view reveals its deficiencies.

ISRIYEH. TEMPLE. Four days' journey east of Apamea and three days north of Palmyra, but still in what may be generally termed Northern Syria, in the midst of

the desert, stands a single building which marks the site of Isriyeh, the ancient Seriane. There are wells here which bring great numbers of Bedawin with their flocks and their herds of camels each day to the spot; but there are few ruins of buildings other than those of the Roman temple. It stands upon an eminence well above the leveled and buried ruins of the ancient city, and though, to reach it from the western mountains, one must pass over the great black-stone belt, it is in the midst of a limestone region, and is of the purest white. Its plan (Fig. 28) is most simple. It seems to have been of the prostyle type, but only its cella has been



East façade of temple at Isriyeh.

spared. The east wall of the cella is almost wholly occupied by a broad, high, and richly ornamented portal, above which is a broad relieving-arch. On either side,

as you enter, is a square, tower-like structure. That to the right contains a winding stair which ascends to the roof of the temple. Its solid side walls are relieved on the exterior by pilasters.

The cella was elevated upon a high podium, the upper moldings of which may be seen at the rear and along the sides, but most of it is concealed by debris and soil. The ornamental details show that the temple belonged to the great building epoch of Ba'albek — the third century. The ornate portal with its florid frieze and richly or-



North wall of temple at Isriyeh.

amented relieving-arch, and the heavy unstructural consoles at either side of the lintel, are in keeping with the later Antonine style at Ba'albek and Palmyra. The walls are highly finished on the interior and are smooth enough to receive color; indeed, remnants of early Christian painting of crude character may still be traced at the west end.

III

THE TRANSITION

THERE are, besides the monuments enumerated above, a number of undated edifices in Northern Central Syria which have no distinctive Christian characteristics, but which cannot be properly classed with the monuments that have just been described. By Christian characteristics I mean those unmistakable symbols that are employed upon buildings of every class and purpose in the great mass of architectural productions of Central Syria. These buildings have certain details that are strongly suggestive of classic style, but the employment of these details is not sufficiently precise nor consistent in them to warrant our assigning them to the period which produced the definitely dated monuments of the second century which we have

studied. In certain of these structures the moldings, though simple, are well executed after second-century models, but the capitals, if they occur, are more or less crude imitations of a better style. In others, both moldings and orders are treated with a laxity that puts them entirely out of the class of second-century work, but still they have not the peculiarities of the Christian period. They may, of course, be the production of less skilful artists of the classic period, and may therefore be discussed in connection with them. These buildings, then, for lack of any Christian suggestion, we may place in a class by themselves, between the classic and the earliest Christian style of the fourth century. This intermediate style is usually represented in private architecture, two of the houses to which I shall refer being large and handsome residences.

BĀNAḲFŪR. HOUSE. The largest of these houses is at Bānaḳfūr, a ruined town of some importance, but now completely deserted, built on two sides of a hollow, low

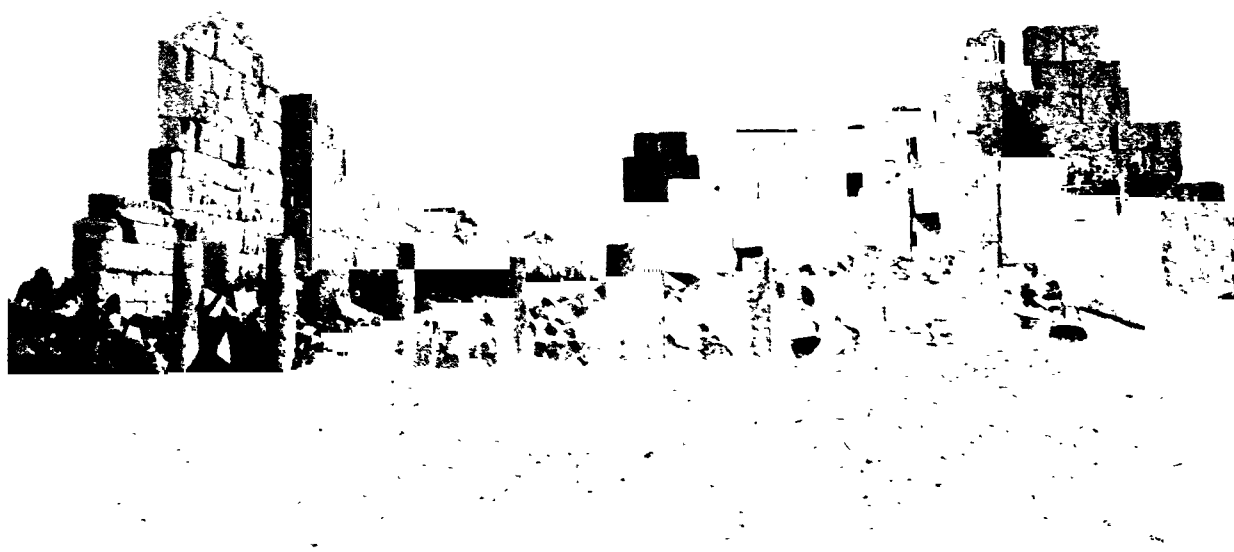


Front (south) wall and portico of house at Bānaḳfūr.

down on the western slope of the Djebel Bārīshā. The plan of the house is precisely the same as that of the Roman residence described at Benâbil (page 70), only two or three miles to the northwest. Its style is a rather free treatment of Doric. The shafts of the lower colonnade, all of which are standing, are unchanneled and monolithic, except that the upper portion of the neck is of one piece with the capital. The capitals are of the Doric order, so far as abacus and echinus are concerned, but all the finer details of the Greek or Roman order are wanting. Two of these capitals are provided on one side with large brackets which carried the cross-beams, a feature quite common in the architecture of Northern Central Syria. The cap of the pilas-

ter, as will be seen in the photograph, is in profile a cyma recta. The architrave is perfectly plain, and the lintels of most of the openings are also without moldings of any kind; but the left-hand doorway of the upper story is provided with a simple cap consisting of a broad, flat band and a plain cymatium. Above the lintel of the right-hand doorway in the upper story, a flat arch has been constructed to relieve the strain upon the lintel stone. The stonework throughout is highly finished, though, in the lower story, little attention is paid to regular coursing, and an effect almost polygonal is given.

BASHMISHLI. HOUSE. To the north of the village of Bashmishli, between the modern town and the ruins of the church, are the ruins of a large house, the plan and details of which are very similar to those of the residence at Benâbil. It faces the west and preserves its end walls intact, with portions of its rear wall and five of the columns of its portico. Columns are not often found in the lower story of two-story porticos in the Djebel Bārishā that are certainly of Christian date; but the houses



House at Bashmishli, from the west.

that have no evidences of Christianity in their ornament, like those of Benâbil and Bānaḡfūr, are arranged in this way. The columns of the house in question are of unusual size and have considerable entasis. I believe this house cannot be later than the third century A.D.

BĀMUKKĀ. HOUSE. Another house of the same style, but of somewhat different plan, is to be found in Bāmuḡḡā. The house is small, but beautifully built, and is perfectly preserved in its two stories. It stands in an almost impenetrable thicket of small trees and shrubs that find footing in the soil which has been held in place by the wall of the courtyard. This shrubbery made a photograph impossible. There is but one

compartment below and above. In place of a colonnade in the lower story, there is an inclosed vestibule of the same width as the house, with a broad opening in the center, flanked on either side by an engaged column of the Doric order. At the right of this entrance, within the vestibule, are the remains of a stairway that led in two runs to the floor above, where an open portico seems to have stood, over the vestibule. The details here are interesting; the moldings of the doorway are of good design and well executed. Within are a number of cupboards cut in the wall.



Lintel at Bshindelâyā.

BSHINDELÂYA. LINTEL. At Bshindelâyā, a town mentioned before as the site of the tomb of T. Claudius Sosander (page 60), is a small lintel which should be mentioned here. It is the lintel of a small ruined house in the inhabited portion of the ruins. A large lintel

stone rests upon two rather crude pilasters. At the top of the stone is a cap of simple profile, with a bead-and-reel molding below it, and a narrow central member bearing an inscription without date.¹ At the ends of the inscription, on the same band, small leaves appear, with a well-executed salamander at the left. Below the cornice, at either end, is an altar in low relief, like those which we have seen in the gate at Burdj Bākīrhā, and at either end of the lintel is an upright palm branch growing out of a round knob.

DJŪWĀNIYEH. HOUSE. Another house that has no Christian marks of identification, and that is designed in crude Doric style, is one at Djūwāniyeh, an interesting ruined town, hitherto unknown, near the southern end of



House at Djūwāniyeh.

the Djebel il-A'la. This house is built of very large blocks of stone, laid without reference to courses. It has two stories and is of the single-compartment type. The lower story of the portico is well preserved. It consists of two large columns of the

¹ Part III, insc. 11

Doric order, standing between the returned end walls of the portico. The column shafts are monolithic and show an exaggerated entasis; their capitals are quite spreading and have a fillet at the neck and one at the bottom of the abacus. The right-hand pilaster bulges to match the entasis of the column. The surfaces of the lintels of the upper and lower doorways are flat and plain; a crude attempt to imitate consoles may be seen in the lower lintel, which has been badly defaced.

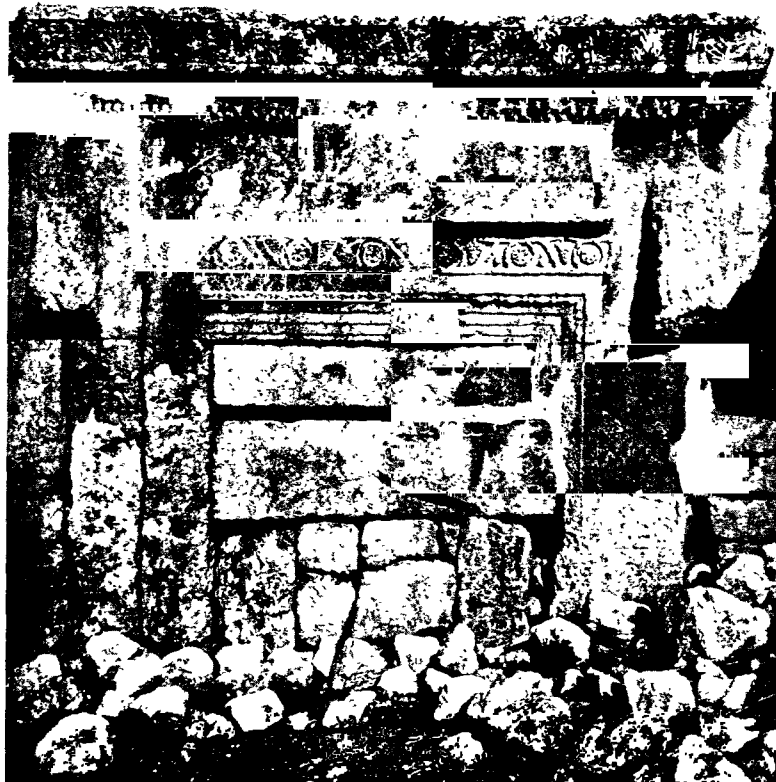
SILFĀYĀ. HOUSE. Some details found at Silfāyā may be compared with those of the Bānaḳfūr house. These were found in the bottom of the valley, on both sides of which the town was built. They consist of one pilaster and two columns of the portico of a dwelling. The columns are of the Doric order, more like the Greek than those of Bānaḳfūr; for, though the shafts are unfluted, the capitals are provided with neck-rings quite in the ancient Greek style. Above the simple architrave stands a single column shaft, without a base, and on either side of it stands a stone settle, which faced the house. The back of each was paneled to appear like an ordinary parapet when seen from the front of the colonnade. These settles, which are carved from a single piece of stone, are provided with ample arms; the seats form an easy curve with the back, and the space beneath the seat is cut away on a gradual curve. The presence of these seats, here and elsewhere, in connection with classic architecture, is of interest as showing that, however strong the Oriental influence may have been, it was not sufficient to introduce the habit of squatting, an almost universal posture in the East, instead of sitting, the characteristic attitude of repose in the West.



Ruin of portico of a house in Silfāyā, showing seats in upper story.

BSHINDELINTEH. PORTAL. The Djebel il-Aḩa claims a monument of this transitional period which suggests an ignorant imitation of familiar classic models. It is a monumental portal of a building, now completely destroyed, at Bshindelinteh, a small ruin north of the ruins of Bshindelāyā. It consists of two monolithic jambs and a ponderous lintel stone. The opening is framed by moldings consisting of flat bands and a single bead-and-reel molding, which is carved in curious angular form as if blocked out and not finished. Above this frame is a narrow frieze of grape-vine pattern interspersed with rosettes, all carved in the angular fashion of the beads below. Above this is a broad, raised surface, very rough, as if it had borne relief sculptures that have been hacked away. This is surmounted by a molding of small dentils,

which extends far beyond the lines of the decoration below, and forms the lowest member of a cornice of consoles, now badly defaced, and a cymatium carved with



Portal at Bshindelinteh.

anthemions. On either side of the lintel, below the cornice, are large raised blocks which may have been sculptured, and outside of these, long branches of palm like those at Bshindelâyā.

DJEBEL RÎHĀ. It will be noticed that all the monuments described in this chapter, with three exceptions, are within the limits of the three more northerly groups of hills in the region of Antioch. The Djebel Rîhā, lying directly north of Apamea, and in later centuries the home of a large and opulent population, could not have been devoid of monuments of architecture during the period

that produced so many classic and subclassic structures in the regions a few miles to the north. Inscriptions are not wanting, but dated monuments of the early period are not to be found. Still this does not mean that there were no buildings in this region at that time, nor that some of the extant edifices, though undated, do not belong to that period. M. de Vogüé is of the opinion¹ that the church of Khirbit Hâss was built upon the foundations and partly out of the materials of an ancient pagan temple. There were doubtless more evidences of this forty years ago than we find to-day, for there are few fragments to be seen now that suggest a style older than that of the church. But the wall of the cloister, south of the church, contains a number of blocks of stone which were originally pagan grave-stelæ.

IL-MGHĀRAH. SPEOS. The most interesting of the classic ruins in the Djebel Rîhā are the underground chambers near il-Mghārah, a ruin in the mountains south of Rîhā.

Two or three minutes' walk east of the ruined town is a great underground chamber. The entrance, which was reached by a broad flight of steps, is almost completely filled up; but from the interior one can see that there were ten rectangular, rock-cut piers, supporting an architrave, also rock-cut and forming a façade. Within is a

¹ *La Syrie Centrale*, p. 100.

vestibule a little over 10 m. wide and 3 m. deep, with wings to right and left, separated from an inner chamber, 10 m. square, by two widely spaced columns which have been destroyed. The ceiling of the vestibule is carved to represent transverse beams with narrow angle moldings. These are covered with a coating of fine plaster, and are painted in red and green, the fine moldings being picked out in delicate floral patterns. The large chamber within is fully 4 m. high; the side walls are quite plain but for two shallow rectangular niches on either side. These are adorned with classic moldings which "knee" out at the upper angles—the only instance of this classic disposition of moldings that we found in Northern Central Syria. The rear wall has a niche, similar to these, on either side of a narrow doorway. The ceiling of this chamber is carved with deep cofferings, covered with fine plaster and painted. The doorway opens into a corridor running parallel to the rear wall of the chamber and connecting with two side corridors which lead from the wings of the vestibule. At the junction of these two corridors, on either side, a narrow passage curves upward to the surface of the ground, but both are almost completely filled up with soil and debris. There is nothing within this labyrinth, nor anything about it, to suggest what purpose it may have served. There are no sarcophagi nor tomb chambers visible, and we found no inscriptions. A few paces to the south is another quite similar excavation, but the walls of this are unplastered and show signs of not having been completed.

IL-MZAUWAKAH.
Not far from these underground chambers, a hundred meters, perhaps, to the southeast, is an extensive rock-hewn gallery of tombs. The entrance to it is hard to find; it seems, in fact, to have been concealed, and one must enter through a small hole, feet first. Within is a large vestibule opening into a

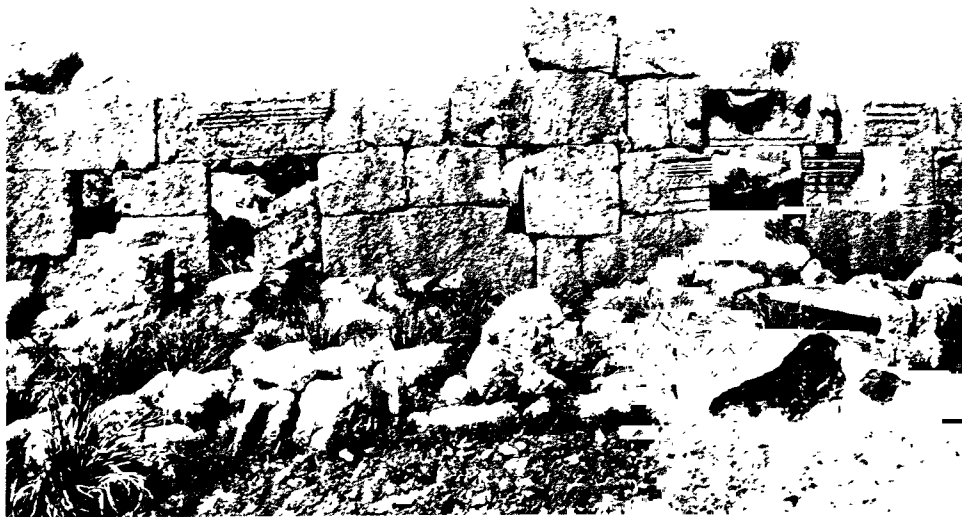


Rock-hewn tombs near il-Mghârah.

long corridor flanked by four Ionic columns on either side, which carry a simple entablature to support the cross-beams of the ceiling. All of these architectural details are hewn from the living rock. The columns have molded bases and are set

upon a parapet a meter in height; their shafts are fluted, and their capitals show small volutes and an echinus adorned with three divisions of egg-and-dart molding. The architrave is ornamented with a band of shallow dentils. The columns are engaged with the ends of short walls which divide the space on either side of the corridor into five loculi for the dead. The photograph reproduced herewith was not very successful, but it shows faintly an opening at the end of the passage, with pilasters on either side and an entablature above them. This opening was originally almost square, and stopped at the level of the parapet below the engaged columns; it now extends to the floor, having been roughly broken down. It leads into a transverse corridor similar to the first, with columns and places for the dead, and at its ends leads into other passages, which lead I know not how much farther into the mountain-side, for they have partially fallen in and are choked with soil and debris.

RUWĒHĀ. HOUSE. At Ruwĕhā, a large and magnificent ruined city, now entirely deserted, in the eastern foot-hills of the Djebel Riḥā, is a building which, to all appearances, belongs to an early and pagan period. It is a small structure standing in the midst of a city conspicuous for its large and fine buildings, three of which were



Front wall of house at Ruwĕhā.

published by M. de Vogüé. It differs in many respects from the edifices about it. It has the form of a long house, one compartment deep and several compartments long, and faces the east. Two of the compartments have been preserved in one story. The stonework of the walls

presents the most noticeable contrast to that of the rest of the town. It has the appearance of great antiquity; the blocks of stone are all of greater than ordinary dimensions,—some of them might be called megaliths,—and they are laid without strict reference to coursing. In the front of each compartment is a doorway and a window; both portals and one of the windows are provided with ornamental lintels. The lintel of the northernmost doorway is adorned with sculpture (see page 276). At either end of the relief is a large ancon carved with the acanthus leaf. The jambs are ornamented with heavily molded pilaster-caps, one of which presents a crude row of dentils. The lintels of the other doorway and the corresponding window have

simple molded caps above deep, flat bands. It is evident that this building is more ancient than those about it. It is plain that it was of pagan origin, as the sculptures of the lintel are purely pagan in subject; but it is difficult to say how much older it may be than the late fourth-century edifices in its vicinity.

B'ÚDĀ. HOUSE. There are large numbers of structures in the Djebel Riḥā of a similar massive and somewhat crude style, but they are, for the most part, in complete ruins. The best-preserved example, probably, is a house in B'údā, several miles to the south of Ruwēḥā. This house is exactly similar in plan to the Ruwēḥā example; but here the openings are wholly devoid of ornament. It is natural to presume that all the buildings of this type



Front wall of house at B'údā.

are older than the structures which surround them; it is not a matter of size or importance, for there are many smaller houses equally devoid of ornament, which are built in regular courses of smaller stones; but, as in the case of the house at Ruwēḥā, it is very difficult to assign them to any particular epoch.

CHAPTER IV

ARCHITECTURE OF THE FOURTH CENTURY

PAGAN AND CHRISTIAN

THE fourth century furnishes a large number of dated monuments in Northern Central Syria. A small number of these may be pagan, but the majority are of Christian origin. Tombs are the structures most commonly dated, as might be expected, though a number of private residences have dated inscriptions upon their portals. None of the earlier churches, unfortunately, is provided with a definite date, and any attempt to assign religious structures to this century must be made by a comparative analysis of their details in the light of details which are known to belong to this period, and in connection with those of buildings which belong certainly to the next century.

The advent of Christianity into the field of art in Syria seems not only to have speedily liberated the architects from the conventions of classic style, but to have brought with it entirely new motives, which appear at once in the ornament of buildings of all kinds. The architecture of the early empire throughout the Roman world was the creation of Greek architects, and this continued to be the case after the seat of empire had been transferred to the East. Greek architects were undoubtedly employed throughout the Christian empire. The inscriptions upon buildings of all kinds and at all periods in this region are in Greek, except in a few notable cases where the Syriac language occurs. But with the opening of the fourth century new elements appear in the architecture of Northern Central Syria, which are neither Greek nor Roman, judged according to the standard which obtained at the political centers of the East and West—elements strange and striking, which suggest no decline, but rather inaugurate a fresh and vigorous development that for three centuries flourished like a new-born style, to be checked at last by untoward causes at the height of its career. These strange elements are probably the expression of Oriental influence, the influence represented also in epigraphy by the Syriac inscriptions, which are found here among the Greek; for there can be no doubt that the popula-

tion of this country was chiefly of Aramean stock. The expression of native art, suppressed during the dominance of Greek and of Roman influence, and supplanted by the teachings of classic artists, seems to have asserted itself as soon as the decline of classic art began, and that at a time when the national or racial feeling was beginning to make itself felt in other directions as well. This assertion of Aramean nationality, furthered unquestionably by the sudden ascent to power of the Church, seems to have prevented a decline in the architecture of Northern Syria, corresponding to that which was inaugurated by Christianity in other parts of the Roman world. The ancient classic architecture of Greece and Rome, infused with new life and molded into new forms by a people newly inspired with national sentiment, was rejuvenated in the Christian architecture of the mountains east of Antioch. But whatever may have been the origin of these new elements, we shall not fail to notice them in all the architecture of Northern Central Syria, from the beginning of the fourth century onward until the beginning of the seventh.

For lack of dated monuments of the first half of the fourth century we are obliged to study the beginning of the new period, which is still the period of transition, by comparison and analysis. We find throughout the length and breadth of this northern district a class of monuments which retains many characteristics of the old classic style, combined with a few elements which are different from the old, but which are devoid of those strongly marked features and symbols that are the invariable accompaniments of the architecture which is known, by dated inscriptions, to be later. A number of the buildings of this class, although undoubtedly churches, are entirely without the sign of the cross or other emblems of Christianity. In others these symbols are so modestly employed that we cannot but feel that the artists were as yet unaccustomed to their use in ornamental details. This feeling becomes conviction when we consider the constant and multiplied occurrence of these symbols in the ornament of the developed Christian period, during which, as we shall see, they become the predominating motive of decoration.

The distinguishing characteristics of the first buildings to be discussed are, besides the presence of classical elements in their ornament, massiveness of construction, the use of rectangular window openings and the absence of moldings about the windows, and a tendency to flatness in the moldings that are employed elsewhere.

I

CHURCHES

THE churches of Northern Syria may be divided into two general groups, according to the disposition of their plans. All the churches of the region are oriented. The largest and most important class is of the simplest basilical plan:

three-aisled, with the central aisle terminating toward the east in an apse or a rectangular sanctuary, and side alleys terminating in small rectangular chambers; that on the north was the *prothesis*, that on the south the *diaconicum*. The other class is single-aisled, with square or apsidal termination toward the east. Both classes are provided with lateral portals, there being often no western entrance in the earlier structures. The basilical plan, as used in Syria, was undoubtedly of classic origin, whether taken from the great basilicas of the Imperial City, or from those of cities of Greek foundation in the East; and the services of Christian worship developed in accordance with the form of sanctuary which the pagan basilicas of the empire offered.

BĀNKŪSĀ. CHURCH. The most striking example of the basilical church, conforming in style to the description given above as characteristic of the transition, is the North

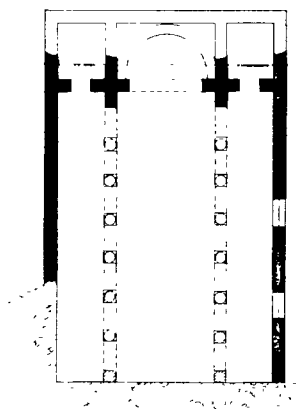


Fig. 29. Plan of North Church at Bānkūsā.

Church of Bānkūsā, an edifice which, from the massiveness of its construction alone, would appear to be one of the most ancient buildings in the whole region. Indeed, there is nothing in the ruins of the building proper to signify that it was a Christian edifice at all; it is only upon a fragment of a chancel rail, at the eastern end of the building, that we discover Christian emblems which show that it was used as a church, and it is not impossible that we have here an example of a converted pagan building. Bānkūsā has been mentioned before (page 42) as the site of one of the early polygonal houses. It was a large town, arguing from the extent of its ruins, embracing, in addition to the structure under discussion, a large church which was published by M. de Vogüé and a great number of ruined houses of various forms and sizes.

The building in question is situated in the northeastern extremity of the ruins, upon the slope of the hill. Its eastern end is in total ruins, having fallen down the slope; its side walls are comparatively well preserved. The west wall and a portion of the north wall are cut in the natural rock up to the height of the aisle walls. The south wall preserves two portals; the blocks of stone used are of large dimensions, measuring 3 m. \times 1.20 \times .66, and are laid regardless of courses. The stonework is quadrated, though some of the joints between the ends of the stones are not perpendicular. The door-jambs are monolithic, except in one case where a small stone is inserted below the lintel. The sole attempt at decoration in this part of the building is to be seen in the very plain door-cap of the southwest portal, the profile of which shows only straight lines. Inside the walls, though all is a mass of ruins, the basilical plan may be easily traced. The columns stood in close proximity, six on a side, and were of a debased Ionic order, with bases set on square plinths. The shafts are monolithic, about 4 m high. Upon the columns rested that peculiar combination of architrave and arch which is described on page 25 as characteristic of early

Christian architecture in Syria. It is impossible to determine from the ruins in their present state what the form of the eastern end of the structure was; but just in front of the two piers that flanked the opening of the apse were found two broken slabs



Exterior of south wall, North Church at Bānḳūṣā.

and two posts of the chancel rail, which seems to have stood about a meter from the piers. The slabs are ornamented with a pattern in low relief which divides each into small square panels containing various symbols, among which the **A** and **Ω**, the fish, the wafer, and the wine-vase appear.

The other church plan is nothing more nor less than that of the private house of Northern Syria, with its longer axis lying east and west, its partitions removed, and an apse provided in its eastern end. The two portals, in one of the longer sides, and the colonnade outside along the same wall are the same as would be found in the ground story of a private residence of the better class. The upper story is, of course, somewhat different, having regularly disposed windows on both sides and no colonnade. It should be noticed, however, in the majority of churches to be described, that the easternmost of the lateral portals is larger and more decoratively treated than the other. This was the portal used by the clergy, and as it seems to have been the custom in the Eastern Church for the men to sit in front of the women, this was also probably the entrance for the men.

ISHRUK. CHAPEL. A good example of an edifice of this plan and in the transitional style is to be found at Ishruk, a small ruined town on the top of a hill between the northern end of the Djebel il-A'la and the Djebel Bārīshā. The plan of the building

is such as has just been described. The preserved portions are the north wall in completeness, the apse arch with the lower courses of the semi-dome, the two portals of the south side, and portions of the south and west walls. The colonnade, which ran along the south side, is completely ruined. There is no better example of the survival of classic details than in the ornament of the two portals, which have monolithic jambs and are framed in moldings of good classic profile. Above the lintel moldings is a cornice composed of a broad cyma recta below a row of widely



Chapel at Ishruk, from courtyard on south side.

spaced dentils and finished above with a cavetto cymatium. The interior ornament consists in the Corinthian pilaster-caps on either side of the apse, the moldings of the apse arch, and the impost molding below the springing of the semi-dome. The windows, which appear only in the upper part of the north wall, are five in number. They are square-topped and devoid of moldings. Though the symbols of religion are not in evidence, the general character of this edifice would lead to the presumption that it was a church, and the ruins of the town show that the community was a small one, not large enough to have required a public building of any other sort. Its architectural style would assign it to a period somewhat later than the church at Bānḡūsā, yet the adherence to classic models seen in the moldings, the absence of Christian symbols, and the rectangular form of the windows, when compared with examples which are known to belong to the latter half of the century, would seem to indicate, in this case, a somewhat earlier date.

To this same class and to approximately the same date belong the chapels of Ma'ramāyā and Nūriyeh. The former town consists of a small group of ruins, comprising possibly a small convent and a dozen or more preserved houses of good size,

situated on the slope of the Djebel Turlâhâ, at the northernmost end of the valley between the Djebel il-A'la and the Djebel Bârishâ, a mile or more from the latter town, Nûriyeh, which has already been described (page 44).

MA'RAMAYÂ. CHAPEL. Ma'ramâyâ's church resembles that of Ishruk in plan and dimensions; its eastern end has been too completely destroyed to admit of determining if it ever had a semicircular apse, but the portals are similarly placed and the high



Chapel at Ma'ramâyâ, from the south.

windows in the side walls are of rectangular form. In the ornament we discern the introduction of those motives which have been spoken of as characteristic of the art of the country, and of the architecture, which is in all probability later than the close of the third century. The two south portals have monolithic jambs, a sign of early date, and have moldings like those at Ishruk; but the decoration which appears above the easternmost portal introduces, above its row of small dentils, an example of the new style in a simple splay-faced cymatium or door-cap. Upon the beveled surface appear three circular disks in relief, one in the center and one at either end. The central disk presents the ✠ within a circle, and the Α and Ω in the lower quadrants. The disk to the right is made up of lines radiating from a center and terminating in scallops like the narrow petals of a flower. The third disk is simply a six-pointed star within a circle, such a design as may be struck with a compass from points in the circumference. The other portal has no cap.

NÛRIYEH. CHAPEL. The little chapel at Nûriyeh still preserves portions of side walls and the lower portions of its apse; and the remains of its outside colonnade are

plainly visible in the ruins. One of its portals has fallen. Here again we find massive blocks of stone in the lower courses. The windows, three of which are pre-

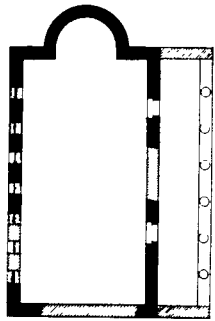


Fig. 30. Plan of chapel at Nūriyeh.

served in the north wall, are round-topped, semicircles having been cut in the lintels—a device common throughout the subsequent history of architecture in Northern Central Syria. The moldings of the doorway are similar to those of the foregoing portals; but the splay-faced door-cap, with its fillet above and below, carries the new style a step further. The dentil molding is omitted, and, in place of the three disks of Ma'ramâyā, we have eight small ones bound together by a chain pattern of beads, interlacing between the disks, which here are alternating stars and crosses.

The Djebel Rihā contains an interesting group of six large churches, two of which were published by M. de Vogüé. All are early structures and all were designed upon the same general scheme, although there is sufficient variation between them to make a separate study of each interesting.

KHIRBIT HÂSS. CHURCH.¹ That which seems to be the earliest of the six is the church of Khirbit Hâss, a fine basilical structure, preserving but little of its original form in its ruins. It measures 20 m. (36



Chapel at Nūriyeh, south portal and windows of north wall.

cubits) inside from the west wall to the apse arch, 13.30 m. (24 cubits) from north wall to south, and 6.66 m. (12 cubits), on centers, between the two ranges of columns; thus conforming to the formula laid down on page 35, the ratio of the length to the breadth being as 3 is to 2; and the width, in cubits, of the central nave is the greatest common denominator of the two chief dimensions. Again, the width of the central nave is equal to three intercolumniations,² and the number of arches on a side is thus

¹ *La Syrie Centrale*, Pl. 59.

M. de Vogüé's plan shows but six intercolumniations, owing doubtless to a draftsman's error.

nine. The apse was broad and deep, but is now completely ruined. The chambers on either side, however, are well preserved. These were carried up two or more stories to form towers on either side of the apse, which was concealed on the outside by a straight east wall. The lines of the wooden aisle roofs are visible in the tower walls. The basilica seems to have been very plain on the exterior, but the interior was rich in ornament. The apse arch, which was deeply molded, sprang from a rich impost molding that was carried horizontally around the semicircle of the apse. At either end this impost molding rested upon a Corinthian angle pilaster-cap carved in truly classic style. On each side of the apse stood an engaged column which carried the end arches of the nave arcades; the cap of this engaged column was set on the level of the impost molding of the apse. Two similar engaged columns supported the opposite or western ends of the two arcades. The capitals of the columns of the arcades are of Corinthian form, only slightly "debased," and well executed in the

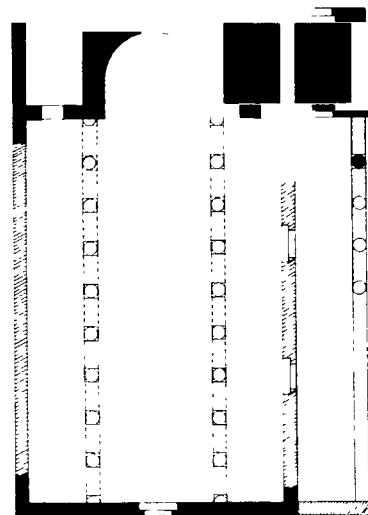


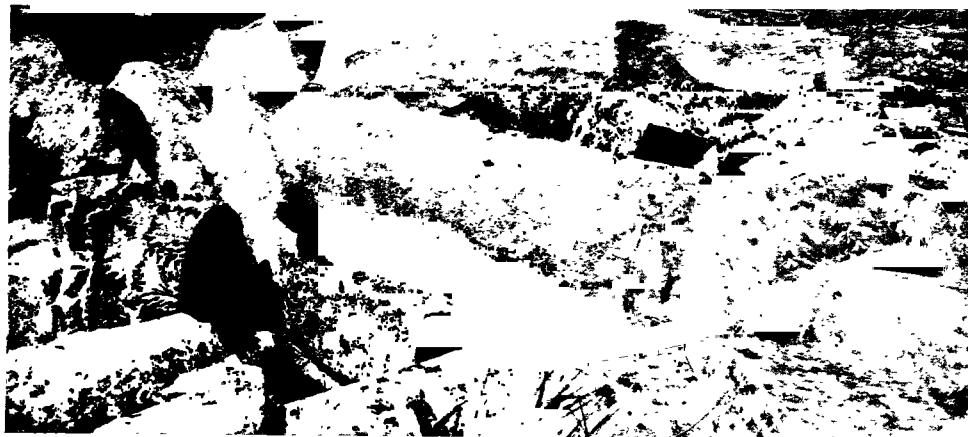
Fig. 31. Plan of church at Khirbit Hâss.



Church at Khirbit Hâss. View of interior, looking toward apse.

fine-grained limestone. The arches were composed of several voussoirs and were devoid of moldings. The capitals are more nearly classic in form than any others found in the churches of Syria, and argue for the early dating of the edifice. It will be remembered that M. de Vogüé believed that this church occupied the site of an

ancient temple. Khirbit Hâss was one of the chief towns in the northern part of the Apamean region and a very suitable site for a temple. It is not impossible that a temple



Fallen capitals in the ruins of the church at Khirbit Hâss.

on this site was destroyed in the fourth century, and that the place was soon afterward consecrated to the new faith by the erection of this large and beautiful Christian basilica. The church edifice is surrounded on three

sides with dependencies; but as these belong, in the main, to a somewhat later date, we shall leave the discussion of them for the future.

DER SAMBIL. CHURCH. At Dêr Sambil, to the northeast of Khirbit Hâss, we have a church slightly larger than the foregoing, but identical in plan. Here the nave is 21.65 m. (39 cubits) long by 14.40 m. (26 cubits) wide. The width of the central nave is 7.20 m., or 13 cubits, the common divisor of the main dimensions, which



Church at Dêr Sambil, west front.

again are related as 3 is to 2. Again, the central nave is three times as long as it is broad, and we have nine intercolumniations of 2.40 m. each. The superstructure of this church is so completely dilapidated that it is very difficult to study its details.

The western wall, the only portion of the building standing, shows that the exterior decoration was meager, confined to the moldings of the three western portals, which

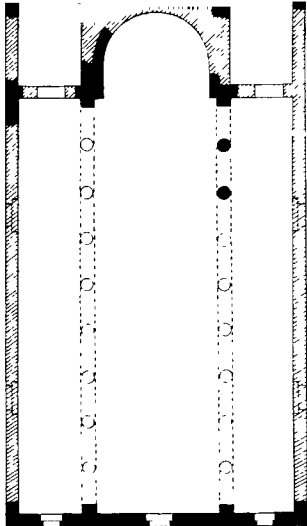


Fig. 32. Plan of church at Dêr Sambil.



Fallen capitals in ruins of church at Dêr Sambil.

are of good profile. Two of the portals are provided with low door-caps of ovolo section, deeply and richly carved with a running acanthus design; the third has a plain cymatium. The capitals of the nave arcade are here also of the Corinthian order, beautifully wrought, but a bit further debased. The two rows of acanthus leaves are twisted into a sort of whorl, somewhat after the manner of those at Ka'at Sim'ân,¹ and the sign of the cross appears in a small disk in place of the fleuron in the abacus.

SERDJILLĀ. CHURCH. The church of Serdjillā, a deserted and ruined town of no great size, but showing every sign of former opulence, in the heart of the Djebel



Interior of church at Serdjillā, looking toward apse.

¹ La Syrie Centrale, Pl. 146.

Rihā, is smaller than the two examples cited above, in keeping with the size of the town, but belongs to the same class. It measures 16.60 m. 11.10 m., or $30 \times$

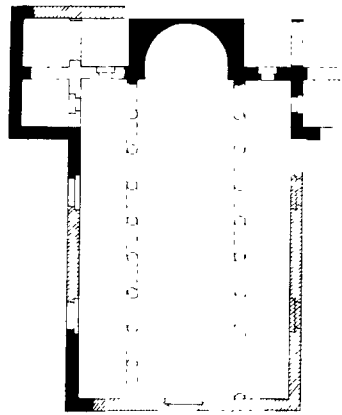


Fig. 33. Plan of church at Serdjillā.

20 cubits, and its central nave is 5.52 m., or 10 cubits, wide. The intercolumniations here were only 1.85 m. wide, giving nine arches once more. Again we find the superstructure almost totally destroyed and difficult to examine; but one side of the apse and the adjoining chamber give us a sufficient clue. The apse arch was flanked on either side, as at Khirbit Hāss, by an engaged column, one of which is in situ. Its capital is richly and delicately carved, after the Corinthian order, with a small cross on the face of its abacus. The impost molding of the

apse is placed on a level with this capital and has no cap to rest upon, a minor departure from the arrangement at Khirbit Hāss.

MIDJLEYŶA. CHURCH. Innovations more striking are to be found at Midjleyyā, a deserted ruin of considerable extent to the southwest of Serdjillā. Here we again find the basilical form and the semi-circular apse concealed between two side chambers — in fact, the same general plan; but the proportions are changed from the relation of 3:2 to that of 5:3. The body of the church measures 19.40 m. 11.65 m. (35 cubits by 21), while the central nave is only 6.20 m. wide on centers. The intercolumniations are 2.07 m. wide, preserving the uniform number nine. The discrepancy between nine intercolumniations (18.63 m.)

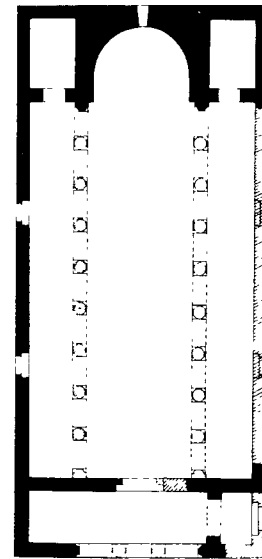


Fig. 34. Plan of basilical church at Midjleyyā.



Interior of church at Midjleyyā, looking toward apse

and the whole length of the nave is made up at the ends of the arcades, where the engaged columns were set out from the wall against pilasters about .40 m. deep. This church preserves more of its original structure than any of the foregoing. The apse, up to the impost molding of its semi-dome, and the whole northern wall are quite intact. From these we gain an impression of early date. This impression is derived from the extreme plainness of the exterior, from the smallness of the aisle windows, which are mere slits deeply splayed on the interior, and from the entire absence of the arch principle from the whole structure, with the exception of the half-dome of the apse. The columns of the nave were tall; their capitals, though Corinthian in type, are far from classic in details. The acanthus leaves are uncut at the edges and present smooth surfaces, and great freedom and variety are shown in the treatment of the different capitals; only in the caps of the engaged columns beside the apse do we find the classic style surviving. This cap is cleverly treated so as to cover the half-column and the pilaster to which it is attached. Above the columns was that curious combination of trabeated and arcuated construction that we have seen at Bānḡsā. The upper member is banded and molded like a fourth-century architrave.

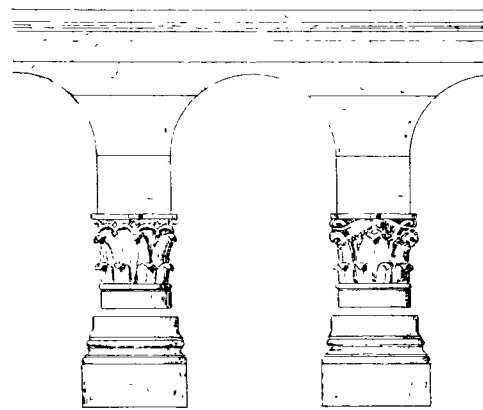


Fig. 35. Details of arcade, church at Midjleyyā.

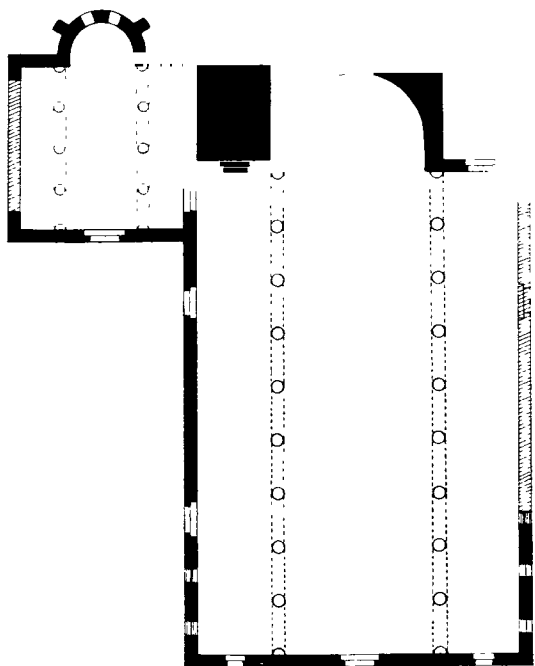


Fig. 36. Plan of principal church at il-Bārah.

At the western end of the church was a porch, or narthex, extending the full width of the building, inclosed with walls except for a space 6.30 m. wide, in the center, where two small columns carried a plain architrave. The capitals of these columns were of the bracketed type, which had early become common in the region. The southern end of the porch was divided off by an arch into a sort of vestibule, with a doorway in its southern wall.

IL-BĀRAH. CHURCH.¹ The principal church at il-Bārah was excellently published by M. de Vogüé; but, for lack of a scale in Plate 60 of "La Syrie Centrale," I have been unable to discover whether the dimensions there agree with

my measurements, which are: length, 25 m.; breadth, 16.60 m.—i.e., 45 cubits to 30, the relation of 3:2; width of central nave, 8.30 m., or 15 cubits, which brings the proportions within the formula cited on page 35. It is exceedingly

¹ La Syrie Centrale, Pls. 60-62.

difficult to find all of the columns in the badly broken ruins, but I believe that there were only eight instead of ten, as given in Plate 60 of M. de Vogüé's work, which would make nine intercolumniations, each 5 cubits wide, and would permit the ratio of three intercolumniations to the width of the central alley, which obtains in all the other churches of this period in the Djebel Riḥā. M. de Vogüé seems undecided whether to assign this church to the fourth or the fifth century. It differs in many details from the churches that we have just reviewed, but still has many things in common with them. The impost of the apse arch was far above the spring of the nave arches, and the walls of the aisles were carried up to its level.



Interior of principal church at il-Bārah, looking toward apse.

Considering this fact, and the enormous amount of debris within the church, it seems not improbable that the side aisles here were roofed with slabs of stone laid horizontally from the aisle walls to the crown of the nave arches, as we find in the somewhat later church of Ǧalb Lauzeh, published by M. de Vogüé (Pls. 122–129). The bracket molding at the top of the east-end wall of the north aisle (see illustration) seems to support this theory. The ornament presents a curious combination of what might be called early and late designs. The capitals of the engaged columns on either side of the apse arch and the caps of the pilasters that supported the apse arch itself are excellent examples of good classic work. The impost molding of the apse forms an architrave above these caps, which is an early motive, and some of the capitals of the nave are executed with admirable classic feeling; but others are of the uncut Corinthian order characteristic of the early years of

the fifth century. The exterior ornament of the church was confined to the portals; only a small fragment of the western doorway remains in situ, but from this and from the drawing made by M. de Vogüé ("La Syrie Centrale," Pl. 62) we find certain innovations which would place its date later than that of the rest of the church. In the flat band of ornament which serves for a door-cap, we find the acanthus leaf interspersed with vases, grape-vine ornament, and Christian symbols.

RUWĒHĀ. BASILICA. The best-preserved example of the basilical edifice in the Djebel Riḥā is to be found at Ruwĕhā. The plan and style of the building are of the simplest, and it stands intact but for its northern arcade and aisle wall, the semi-dome of its apse, and its wooden roofs, which, like all the wooden construction of the whole region, have perished. The plan is in all respects like that of the church of Dêr Sambil; the measurements are identical, but in the superstructure we find certain differences. The eight columns of the main arcade represent an entirely new departure in build-

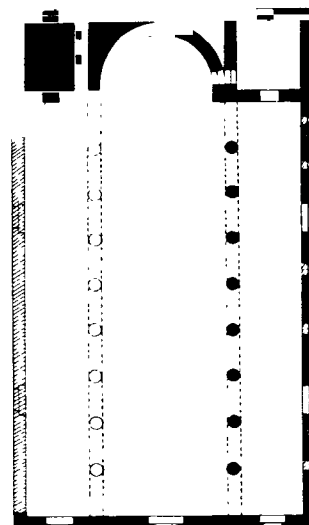


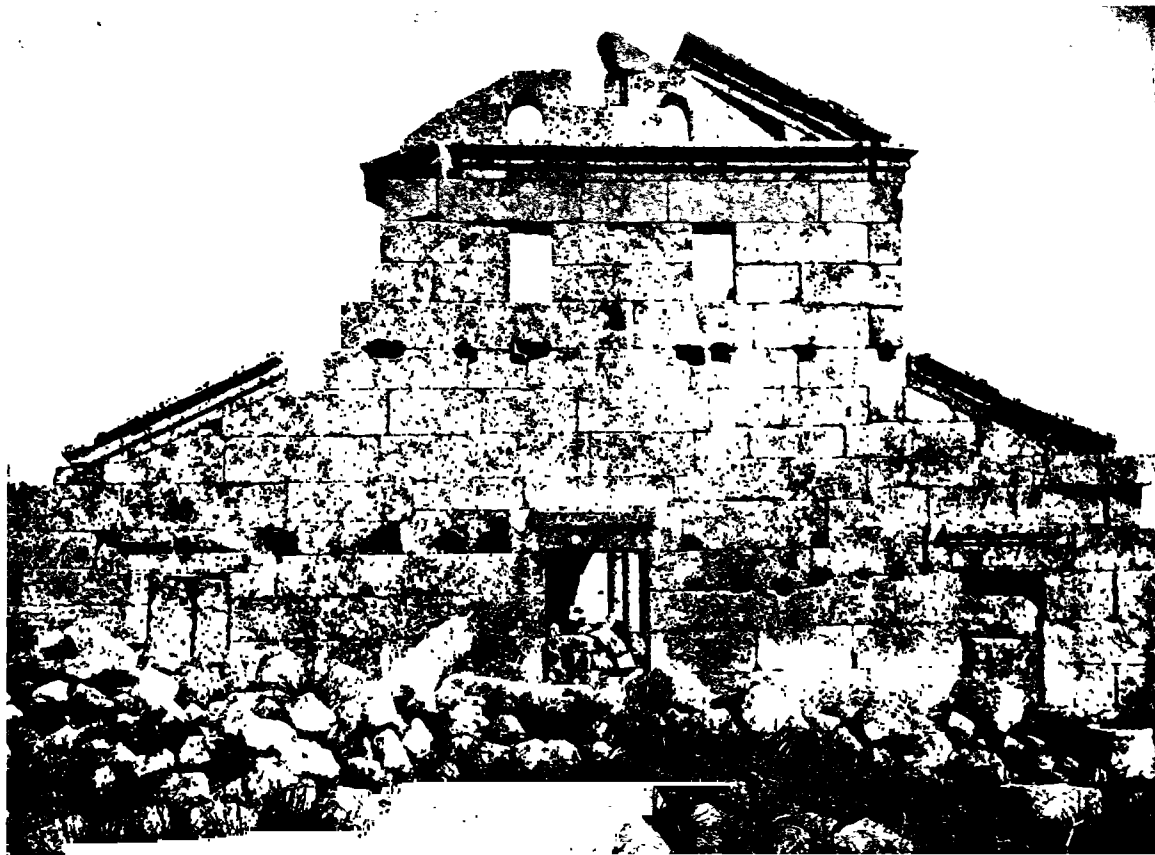
Fig. 37. Plan of basilica at Ruwĕhā.



Interior of basilica at Ruwĕhā, view from northwest angle.

ings of this class, being of the Doric order, and a number of the capitals have meaningless corbels at the sides below the soffits of the arches. The ends of the colonnades are not provided with responds or engaged columns, the soffits of the terminal arches being flush with the end wall at their springing, where a narrow

molding profiled like the capitals is the only suggestion of an impost. The apse is provided with an impost molding, but there are no caps below the archivolt of the apse arch. The clearstory windows correspond in number to the arches below them; they are rectangular in form and quite plain. When seen from the west or south, the building illustrates the exterior form of the basilica in completeness, so far as stonework is concerned. The western façade is almost perfect, showing the two stories and the gable of the central nave, and the single story with



Basilica at Ruwêhâ, west façade.

the inclined roofs of the side aisles. There are three portals, one for each aisle, upon whose lintels appears the only ornament of the façade. The central portal, somewhat larger than the other two, has a splay-faced door-cap, ornamented with interlacing circles above a broad, flat band, raised a centimeter above the surface of the lintel, and bearing at its center an incised cross within a circle. At one end of this door-cap appears a circular disk, embracing a six-pointed star; at the other a rope ornament describing a circle and tied below in a double knot with ends hanging down. The portals of the side aisles have only a narrow molded door-cap above the usual flat band. That of the north aisle has disks with six-pointed stars, in low relief, at either side. None of the portals of the façade nor in the south side of the church has molded jambs. The square-topped windows of the clearstory and the curved-topped windows of the gables are equally devoid of moldings. The cyma recta of the main cornice is repeated in the raking cornice, and is carried horizontally across the gable.

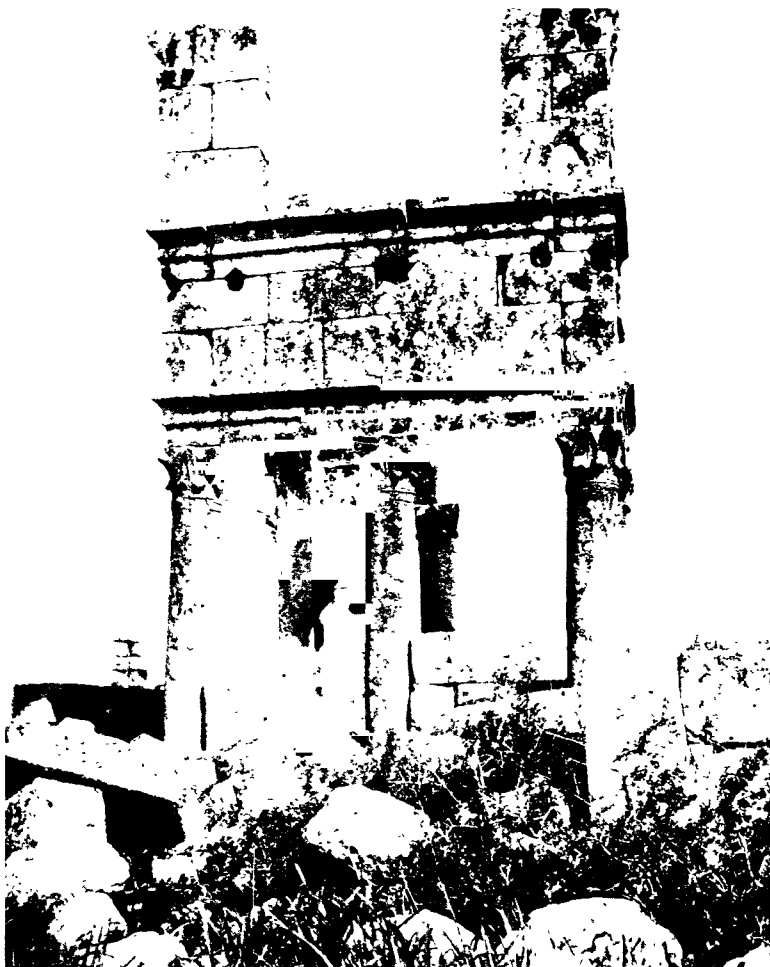
It will thus be seen that the structure is as plain as possible; the only Christian symbols are incised, and only the general form of the building suggests a church.



Basilica at Ruwêhâ, from the southwest.

Capitals similar to those of the nave arcade appear in fourth-century houses with the cross prominently carved upon the echinus (see page 27). These have no suggestion of Christian symbolism in their carving. It seems, therefore, not unlikely that this edifice was originally built for secular purposes and was the civil basilica of Ruwêhâ, and that the sign of the cross was added at a later period when the basilica was consecrated to Christian worship or when custom demanded the use of that symbol upon buildings of secular purpose.

Southeast of the church, and within the limits of its inclosure, stands a structure of unusual form, resembling a huge medieval Italian pulpit. It is of square plan and has two stories. The lower story consists of eight columns symmetrically disposed—one at each angle and one in the middle of each side. These carry an architrave, above which a wall is carried up to the



Columnar structure near basilica at Ruwêhâ.

height of about 1.60 m. and is provided with a cornice. Above the cornice, at the angles, the walls are carried up three courses higher, leaving a broad opening on each face. The uppermost course is provided at each angle with pilaster-caps. In its present state the structure stands somewhat over seven meters high; two sides are completely preserved to this height, and only one of the eight columns has fallen. The capitals are of the late Corinthian form of the fourth century, having stiff, erect, uncut leaves; the intermediate capitals have festoons draped below the volutes. The architrave consists of a broad band below a deep cavetto; the cornice is also of cavetto form. There is no evidence for supposing that the building was a tomb; it is devoid of symbols. There is no indication of an intermediate floor above the columns, and there is no remnant of any means of approach to the second story. There is nothing about the monument, in fact, which gives a clue to the purpose it was destined to serve. There are numerous holes crudely cut in the wall surface of the upper story, but these, I believe, are not original. Its proximity to the church would suggest an open-air pulpit if the monument were smaller and if there had been a floor within. If we may believe that the towers commonly constructed as parts of the churches in this region were belfries, this also might be called a bell-tower. We can hardly expect that bells, as we know them, were in use at that time in Syria; their prototype, however, in the form of the *semanterium*, a ringing instrument constructed of two pieces of wood which were made to strike together, was commonly employed in the churches of the East at an early period. I trust that some purpose may yet be suggested for this unique building.

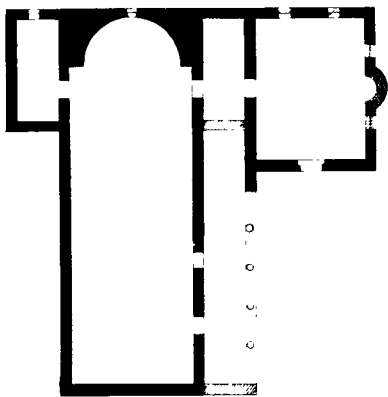


Fig. 38. Plan of chapel at Rbê'ah.

The Djebel Riḥā contains, besides the basilical structures enumerated above, a number of aisleless churches, like those which we have reviewed in the mountains farther north. Only two, however, are sufficiently well preserved to merit mention here, those of Rbê'ah and Bûdā.

RBÊ'AH. CHAPEL. The plan of the former recalls that of the little church at Nūriyeh (see page 92), but certain variations are to be noted. In the first place, the semi-circle of the apse is concealed by a straight outer wall, and, in the second, a chamber like those which are found at the ends of the side aisles in basilical churches is built out on either side of the apse, opening into the nave by doorways in the side walls immediately west of the apse. The semi-dome of the apse is provided with an impost molding which breaks around the piers which supported the arch, and a small round-topped window appears in the center of the curve of the half-dome. The nave is built of large quadrated blocks laid in even courses. Its ex-

terior is perfectly plain but for the ornamental disks and palm branches which adorn the flat lintel stones of the two south portals. Adjoining the dia-



Fig. 39.
Plan of
chapel at
B'ûdā.

conicum, or chamber on the south of the apse, is a beautiful little baptis-
tery; but as this belongs to a some-



Interior of apse, chapel at Rbê'ah.

what later date, it will be discussed elsewhere (see page 239).

B'ÛDĀ. CHAPEL. Little is preserved of the undivided church at B'ûdā except the foundation walls. Its plan is like that cited above, but without the side chambers. Its proportions are as 2 is to 5. At the west end are the remains of an almost square narthex with openings on all sides. There are no remains of ornamental details.

II

TOMBS

THE ruins of Northern Central Syria present a great variety of tombs which partake to a greater or less degree of architectural character. There are no less than six types, ranging from those which are wholly or partly cut in the living rock to great mausoleums built in two stories entirely above the ground. The tombs, not counting mortuary chapels or simple sarcophagi, may be conveniently discussed under six classes. These are: (A) those which are entirely rock-hewn; (B) those which are partly rock-hewn and partly built, i.e., with rock-cut chambers and façades or roofs of masonry; (C) those in which one or more sarcophagi are elevated upon a cubical base, which often contains a tomb chamber; (D) the canopy tomb, in which a pyramidal or gabled roof is raised upon arches or piers above one or more sarcophagi; (E) the mausoleum, a cubical chamber surmounted by a steep pyramid or

by a dome, which is found with and without colonnades; and (F) the temple tomb. Two, certainly, of these types were developed in Syria during the second century; two more, at least, were in use in the third; and all seem to have been employed as early as the fourth century. It may be noted that the bicolumnar tomb monument of the second century was not perpetuated.

CLASS A. The first class may be subdivided into two kinds: (1) those which are excavated perpendicularly below ground level in a flat rock surface, and (2) those cut horizontally into a perpendicular face of rock. (1) The first of these, again, is of two kinds: (*a*) The square rock-cut chamber hidden below the surface, with arcosolia about three of its sides and a small opening on the fourth, closed by a rolling stone, and reached by a narrow descending flight of steps. This type we have already seen in connection with second-century monuments at Sermedā and at Benâbil. It was employed in all parts of Northern Syria during at least five centuries.

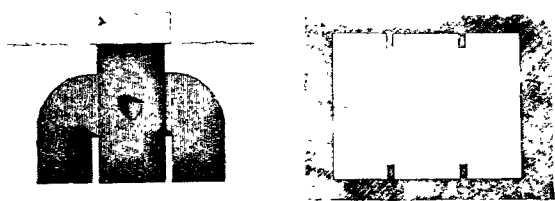


Fig. 40. Plan and section of tomb of Eusebios at Kōkanâyā.¹ Class A, 1, *b*.

(*b*) The grave-like tomb, cut in the rock, with an arcosolium containing a receptacle for a body on either side, and covered at its opening with a heavy gable-form sarcophagus lid.

KOKANĀYĀ. TOMB,² 369 A.D. Of this class is the tomb of Eusebios, "the Christian," at Kōkanâyā, dated August 27, 369 A.D.³ This is perhaps the commonest form of tomb in Syria; thousands of examples of it may be found from Dêr Sim'ân to Apamea. The only variations in form are found in the cover, which in some cases has four acroteria and in others six.

(2) The horizontally excavated tombs are likewise of two sorts (eliminating the rock-cut chambers with a simple opening on the face of the rock, which are practically like 1, *a*,



Tomb at Hâss. Class A, 2, *a*.

above): (*a*) those which have a simple arched vestibule in front of the door of the tomb chamber, and (*b*) those with a columned porch carved in the living rock.

¹ From *La Syrie Centrale*, Pl. 96.

² *La Syrie Centrale*, Pl. 96.

Part III, inc. 34.

(a) **HÂSS.** TOMB, 378 A.D. In the first a deep molded arch forms a sort of ante-chamber. The narrow doorway at the back, which leads to the tomb, is provided with a decorated lintel and is closed by a rolling stone. This type is illustrated by one of the tombs excavated in an abandoned quarry at Hâss. It dates from 378 A.D.¹

Another tomb of the same sort was found near the northern end of the ancient quarries. The rock on all sides of it has been quarried away, leaving a roughly cubical mass in which the tomb had been excavated. From a distance this mass of rock has every appearance of having been built. The arched vestibule and the rectangular chamber within, with its three arcosolia, are similar, in form and dimensions, to those of the tomb which has just been described, and the moldings of the great arch show the same profile.

(b) The second type has more architectural character, though it is also executed in the solid rock. We have seen an early specimen of it at Ktellâtâ (page 64).

There is an example of this style also at Hâss. This was carved in the perpendicular face of the rock in the abandoned quarry. An arch is substituted for the architrave of the example at Ktellâtâ between the two columns. The vestibule thus formed was of sufficient depth to accommodate a sarcophagus at either end, lying at right angles to the façade.



Tomb cut in ancient quarries at Hâss.

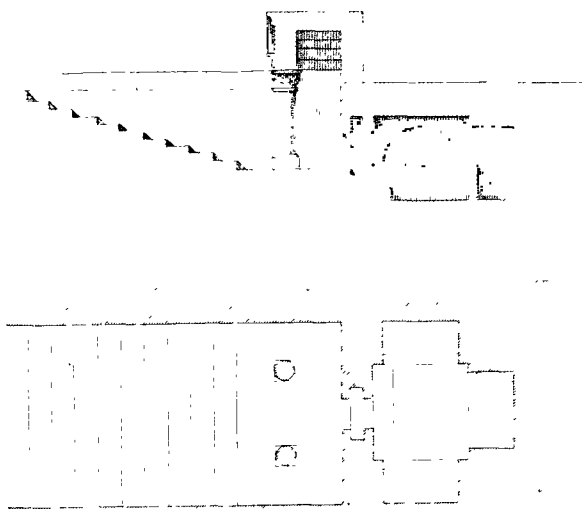


Fig. 41. Tomb² at Midjleyyâ. Class B, 1.

CLASS B. The tombs of the second grand division are sunken below the surface, and each has usually a broad dromos, of equal width with the façade, leading down at an easy grade; but examples are found which make use of a natural or artificial perpendicular surface, like the tomb at Bâbuttâ (page 65).

(1) In this class of tombs the chamber is in some cases rock-cut and essentially like those of Class A (2); but the façade is made up of free-standing columns and an architrave, or of a broad arch, and the vestibule or portico is roofed with slabs of stone which form a gable. The best-preserved examples of this sort are found chiefly in the Djebel Riḥā, at Rbê'ah, Ruwêḥā, and Midjleyyâ (Fig. 41).

¹ Part III, msc. 154.

² From *La Syrie Centrale*, Pl. 88.

RUWĒHĀ. TOMB. The tomb at Ruwĕhā is almost exactly similar to that at Midj-
leyyā in dimensions, plan, and arrangement. It is situated in the midst of an exten-



Tomb southeast of Ruwĕhā.

sive necropolis at the southeastern end of the town. The vestibule, which is the built portion of the tomb, is composed of two columns which stand between the rock-hewn walls of the dromos. These columns have capitals of the uncut Corinthian style, and plain monolithic shafts; they carry a molded architrave, the profile of which is perhaps

suggestive of the fifth century. Above this is placed a triangular pediment, the raking cornice of which is carved, in plain fourth-century profile, upon the ends of the slabs which form the roof of the vestibule. The façade of this tomb can be regarded only as a very crude imitation of a temple portico.

(2) **MA'ARRIT MĀTIR. TOMB.** Another common type of Class B is made up of a rock-hewn chamber with rock-hewn or built arcosolia and a vaulted roof of stone. At Ma'arrit Mâtir this type is represented by a square rock-hewn chamber with arched arcosolia on three sides and a vaulted roof of dry-cut stone. This tomb must have been entered from above. Another example, from Frikyā, has a chamber with but a single arcosolium at the end, all cut in the rock, and a barrel vault; but the chamber is reached by a broad rock-hewn dromos. Its walls are covered with relief sculpture, and the tomb dates from 325 A.D.¹

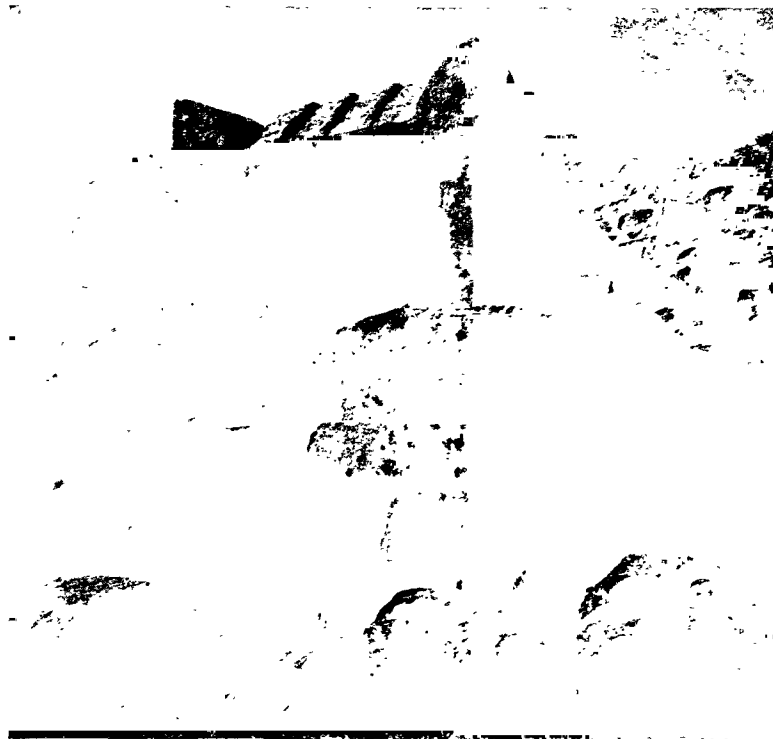


Tomb at Ma'arrit Mâtir. Class B, 2.

¹ Part III, msc. 241.

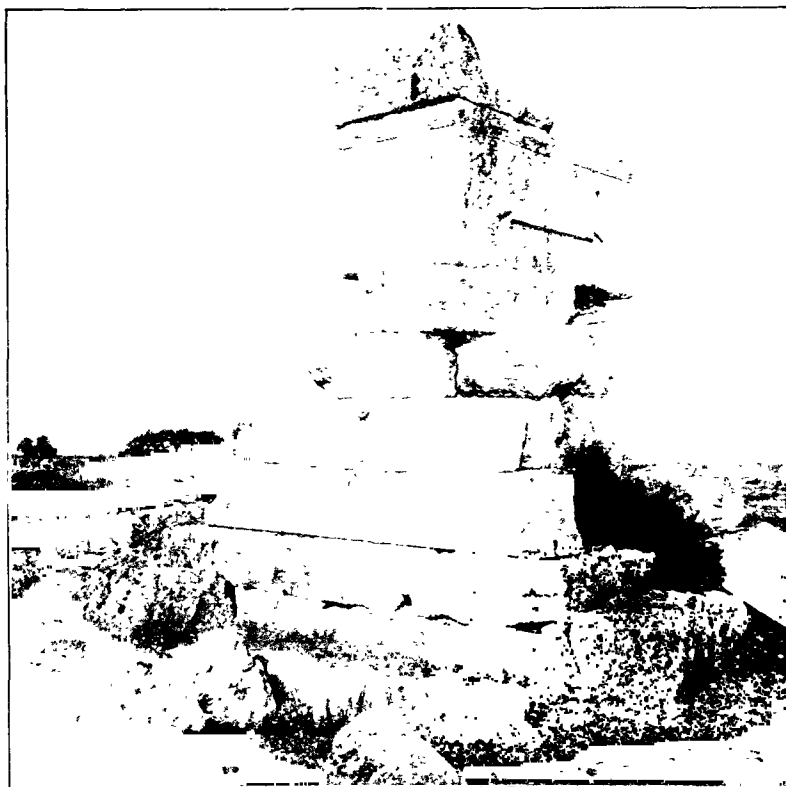
CLASS C. The first class of tombs built above-ground presents a cubical structure, forming a base or pedestal for one or two sarcophagi which were exposed to view and consequently fittingly adorned. The pedestal was built of quadrated blocks, often solid, but having in many cases a doorway on one side, and arched *arcosolia* within on the other three sides. Such tombs are common throughout all the mountain regions.

DJŪWĀNIYEH. TOMB. One of the best-preserved examples is at Djūwāniyeh; this is of the simplest type, with a single sarcophagus upon the base. The cover of this sarcophagus has four exaggerated *acroteria* or horns, and is carved to represent tiles, like a temple roof.



Tomb at Djūwāniyeh. Class C.

TALTITĀ. TOMB. A tomb of the same class, at Taltitā, has a more imposing pedestal, almost 3 m. high, with a projecting base course set upon steps cut in the



Elevated sarcophagus at Taltitā.

solid rock. The base molding above the projecting course, and the cap molding at the top of the pedestal, are simple splay faces. The sarcophagus is of unusual size, measuring 3 m. \times 1.36 m., and is treated, like the pedestal, with simple splay-face moldings at the top and bottom. A dovetailed plate appears in relief on one side; the others are quite plain. The lid, of gable form, had the usual large *acroteria* at the angles; but one half of it is missing. Another plate was carved in relief at one end of the lid.

The situation of this tomb, at the summit of the highest part of

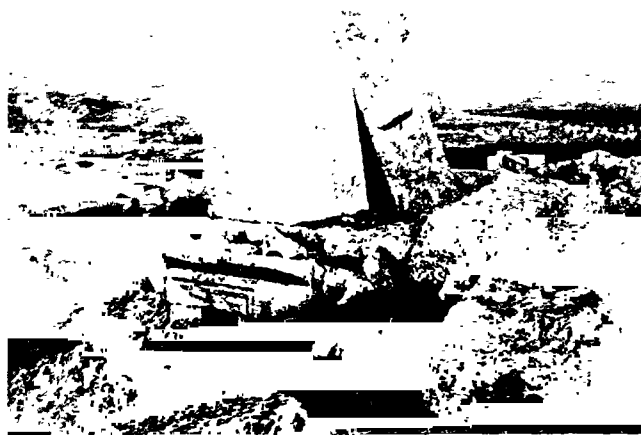
the Djebel il-A'la, is one of the finest of the whole region, commanding a view of all the hill country round about, of the mountains near the coast, and of the plain that stretches eastward toward the desert.



Tomb at Kefi Mâres

KEFR MÂRES. TOMB. Not far from Taltitâ, upon another eminence, above the valley of Hattân, and overlooking the Djebel Bârishâ, is a tomb of the same class. Its pedestal is lower, but it was treated with moldings similar to those of the Taltitâ tomb. The whole structure is sadly ruined, and the sarcophagus has been turned over upon its side. Nevertheless it is one of the few monuments at Kefr Mâres that retain any portion of their structure in situ.

KHIRBIT FÂRIS. TOMB. The elevated-sarcophagus tombs of the Djebel Riḥâ have usually a tomb chamber within the pedestal below the sarcophagus. The accompanying photograph of one of these tombs, which was found at Khirbit Fâris, was taken by Mr. Garrett; it shows the common form of tombs of this class. The tomb chamber is provided with an arcossolium on three of its sides; the fourth side contains the doorway, which is framed in good moldings. The cap molding of the pedestal or basement is of splay-faced profile, like the cornices and architraves of the fourth century. The sarcophagus is quite plain; its lid differs from those of the other sarcophagi illustrated in this section in having six acroteria instead of four—one at each angle and one in the middle of either side.

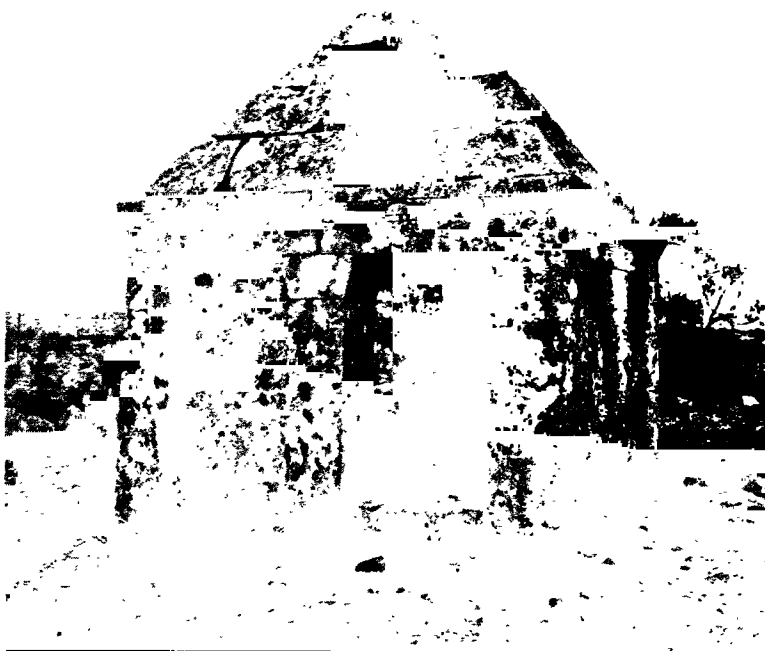


Tomb at Khirbit Fâris, showing sarcophagus elevated above a tomb chamber.

CLASS D. There are three types of canopy tombs: (1) that in which the covering is carried upon columns and architraves, (2) that in which it rests upon arches, and (3) a combination of the canopy tomb with the elevated sarcophagus of Class C. The usual form is without a base, though the earliest form of it that we have seen (see

Dânā tomb, page 74) has a solid pedestal. An example in lower Dânā, the tomb of Olympiane,¹ which I did not see, but which was published by M. de Vogüé, has four columns somewhat naïvely arranged, three being of the Doric order, and the fourth a debased form of Ionic. The low pyramidal roof carried by these columns has disappeared. In this example the sarcophagus was depressed.

(1) **KOKANĀYĀ.** TOMB,² 384 A.D. At Kōkanâyā we have the first form of canopy tomb, a type in which two sarcophagi, side by side, were protected by a pyramid elevated upon eight monolithic piers of rectangular section. The piers at the angles are quite plain; those on the sides have simple trapezoidal capitals. The architrave has plain bands and splay-face moldings. The date of this structure is 384 A.D.³



Pyramidal tomb at Kōkanâyā. Class D, 1



Tomb of Kassianos at Djuwāniyeh. Class D, 2.

(2) **DJŪWĀNĪYEH.** TOMB, 398 A.D. The town of Djūwāniyeh furnishes three tombs of this class. The first shows a square-planned structure with four large piers at the angles, carrying four arches between them. Above the arches runs a heavy cornice molding which forms a base for a fine pyramid. Two examples of this kind of tomb are well preserved; one, the tomb of Kassianos, dates from 398 A.D.⁴ Both are rich in moldings, which appear at the top of the piers, at the upper angles of the arch story, where they are used as pilaster-caps, and at the base of the pyramid.

¹ La Syrie Centrale, Pl. 78

² La Syrie Centrale, Pl. 79.

³ Part III, in-c. 36.

⁴ Part III, in-c. 22.

DJŪWĀNIYEH. TOMB. Another type combines the architrave and the arch in an interesting manner, and introduces a new form of roof, in which a gable form is substituted for the pyramid (Fig. 42). The façade consists of

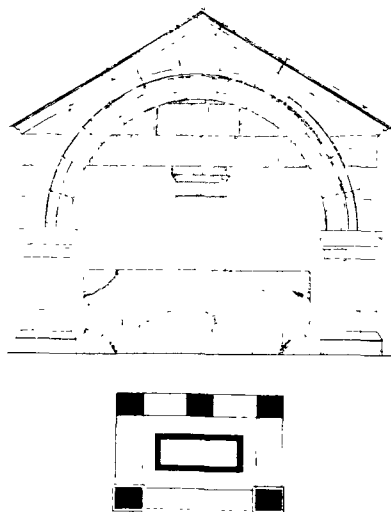


Fig. 42. Tomb at Djūwāniyeh
Class D, 2.

two rather slender piers of rectangular section, molded at the top, supporting a broad arch between them. The face of the arch is built up to form a gable. The rear of the structure consists of three plain piers carrying an architrave, and architraves are thrown from the end piers to the piers of the façade. The rear wall above the architrave is again built up to form a gable, and five huge slabs of stone, with a raking cornice carved upon their ends, extend from one gable to the other. Within the tomb stood a single sarcophagus, the cover of which lies on its side, between the piers of the façade.

(3) **DJŪWĀNIYEH. TOMB, 340 A.D.** An example of the third kind, the tomb of Antiochos, dated 340 A.D.,¹ represents a rich development of the type. The basement of the tomb has a broad arched vestibule to the east, within which is the entrance to the chamber, a small molded doorway, with a door of solid stone which swung upon ball-and-socket hinges and was carved on its outer face to represent a bronze paneled door. Within we find the usual arrangement of three broad arcosolia. Upon the base rested two monumental sarcophagi, one of which bears the inscription of Antiochos. The cap molding of the basement is composed of fasciæ and a splay face, the moldings of the great arch of fasciæ and a very shallow cavetto. The sarcophagi have splay-face moldings at the top and bottom, and lids with four acroteria. The sarcophagi seem to have been covered by a baldachin of pyramidal form, supported by columns which stood upon the outer edge of the base, making a rich and striking monument.



Tomb of Antiochos, at Djūwāniyeh. Class D, 3.

CLASS E. The tomb with a pyramidal roof supported by columns or arches is not found in the Djebel Riḥā, but, on the other hand, we find a class of tomb structures in that region that was apparently very rare in the mountains farther north, the Djebel

¹ Part III, msc. 20.

il-A'la and the Djebel Bārishā. This is a large and varied class of monumental structures that may be called mausoleums. The simplest form of this class is a large cubical building containing several sarcophagi, with a doorway on one side, and roofed with a great pyramid of somewhat steeper angle than those of the canopy tombs.

RBÊ'AH. TOMB. The mausoleum at Rbê'ah is one of the most perfectly preserved examples of its class in the Djebel Rihā. The exterior angles of the building have pilasters whose molded caps appear beneath an architrave molding of almost classic profile; above this runs a flat cyma recta, below the flaring base of the pyramid. The pyramid itself is a marvel of construction, corbeled in and built without mortar or clamps of metal. The outer faces of the stones show raised bosses which may have



Pyramidal tomb at Rbê'ah. Class E.

served in the raising of the blocks, or as aids to repairs on the roof, but form a pleasing relief to what would otherwise be a flat and glaring surface.



Pyramidal tomb at Taltita. Class E.

TALTÎTÂ. TOMB. The cubical tomb chamber with a pyramidal roof is represented in the more northerly districts by an isolated example at Taltîtâ, a completely ruined town in the southern part of the Djebel il-A'la, in the highest portion of the ridge. The site was occupied in the middle ages by an Arabic castle, for the construction of which nearly the whole

of the ancient town was despoiled, leaving only the lofty sarcophagus already described (page 107) upon its pedestal in the southern part of the town, and this pyramidal tomb at the northern end. For simplicity this little structure could not be surpassed. The cubical portion has a base molding and cornice of right-lined profile; its one opening is small and unadorned. The pyramid, of which several courses on the south side still remain, was rather more pointed than that of the tomb at Rbê'ah. The courses of the walls and of the pyramid are much higher and the stones are much larger than are to be found in the Djebel Riḥā. The moldings are perfectly in keeping with those of structures dated in the fourth century. The opening to-day has an arcuated lintel; but this, I believe, was not so originally, for the cutting is crude in the extreme.

M. de Vogüé publishes a mausoleum which illustrates the monumental development attained by these structures during the fourth century, with their two stories of spacious sepulchral chambers, their elaborate vault structure, their lofty pyramids or domes, and their enrichment of exterior colonnades. The tomb shown in his Plate 72 has entirely disappeared as the modern town of Ḥâss has grown, and other examples are in a sadly ruined state. Structures like these serve to show the richness

of the funeral architecture in the Djebel Riḥā when compared with that of the mountains in the country immediately to the north.

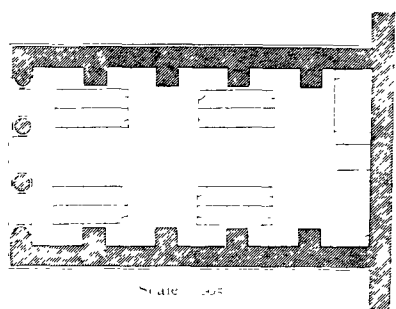
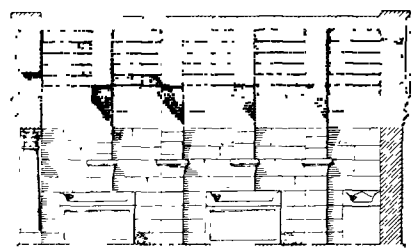


Fig. 43. Tomb at Khirbit Ḥâss.

CLASS F. The tombs built in the fourth century in the form of small temples are of special interest as showing the modifications made upon the classic style in Syria during the century that saw the death of classic architecture in Rome.

KHIRBIT ḤÂSS. TOMB.¹ M. de Vogüé published one of these tombs which he discovered at Khirbit Ḥâss, a miniature temple, distyle in antis, roofed with slabs of stone supported by four transverse arches.

Like certain Roman temples in Syria, this building was open from the columns of the porch to the rear wall, there being no wall to correspond with the front wall of a cella. This structure is now badly dilapidated; nothing but its rear wall remains intact. In this fragment we may study the forms of classic architecture slightly debased. There is a distinct similarity between the profile of the moldings of the architrave of this building and that of the moldings which

¹ La Syrie Centrale, Pl. 84.

² From La Syrie Centrale, Pl. 84.

compose the corresponding detail in the monument at Ma'arrit Bêtar (page 74), which is dated in the year 250 A.D. This tomb is undoubtedly later than the other, but is probably to be assigned to the early years of the fourth century.

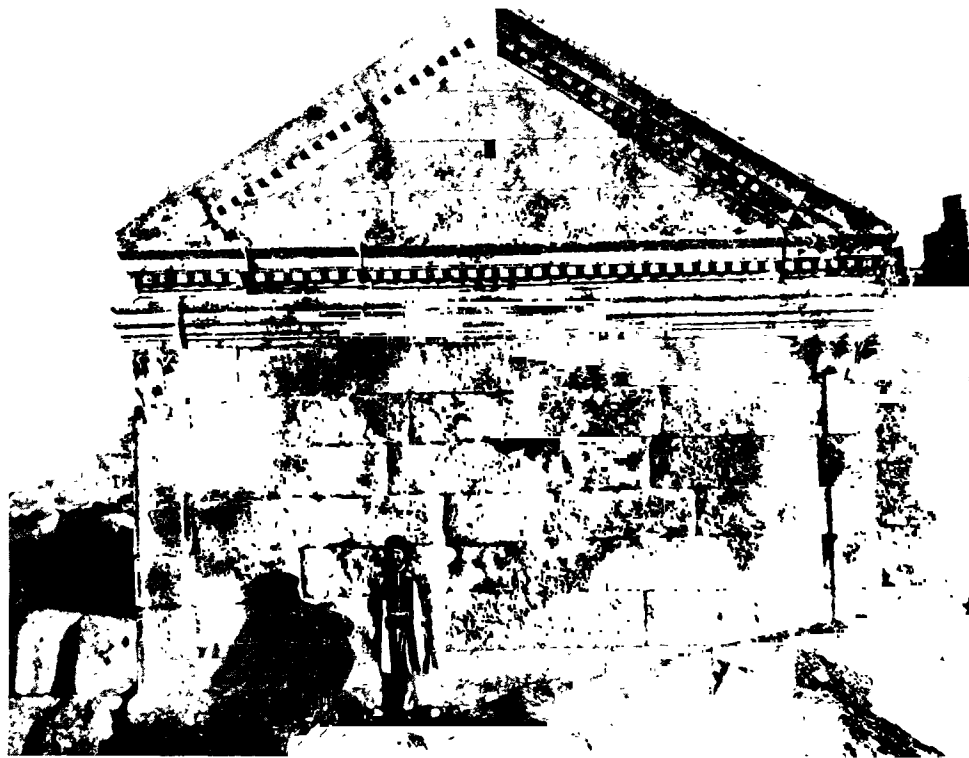
RUWÊHÂ. TOMB, 384.5 A.D. At Ruwêhâ there is a perfectly preserved specimen of the temple tomb, another

example of the type known as prostyle distyle in antis; but here the resemblance to the classic plan is still further carried out by a front wall, with a handsome portal, closing the naos from the pronaos. This complete structure is raised upon a low



Tomb at Ruwêhâ, façade facing north.

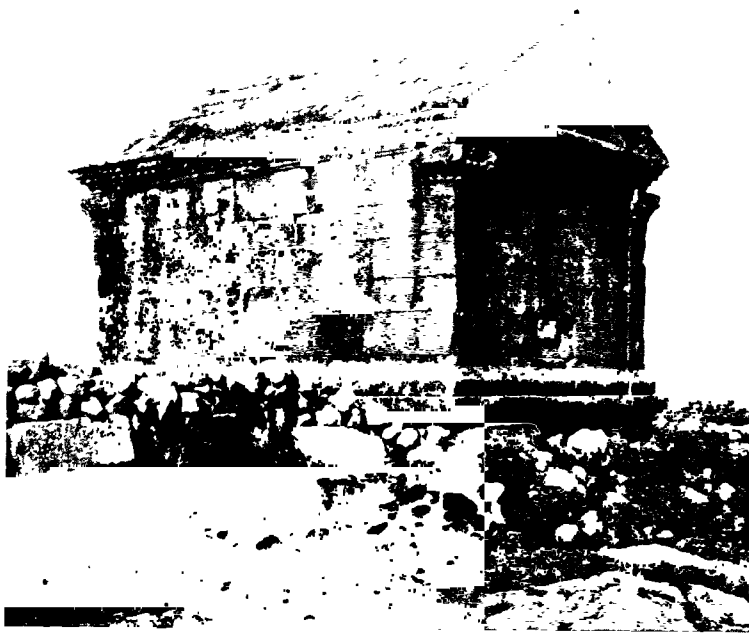
podium, which contains a mortuary chamber entered from the rear of the building. The temple portion covers the entire podium. It is planned on the proportion of 3:2; the chamber is divided by a single transverse arch, which is built up in gable form to support the stone slabs of the roof, of which there are three equal lengths. The ornament would seem slightly more decadent than that of the tomb at Khirbit Hâss, though the proportions are more classic. The cap molding of the low podium and the base molding of the naos are splay-faced or uncarved. The two columns have well-molded bases, shafts with



Tomb at Khirbit Hâss, north (rear) end. Fig. 43.

decided diminution and entasis, and capitals which spread well to receive their loads, but which are of a heavy and uncut form of the Corinthian order. The caps of the

antæ and of the pilasters at the exterior angles of the naos are of the same style. Their acanthus leaves are stiff and curve at an ugly angle; the abaci are unusually



Tomb at Ruwêhâ, from the southeast.

heavy. The moldings which appear in the Khirbit Hâss tomb, between the capitals and the dentil mold, are omitted here, and we find instead a very narrow architrave of three bands, surmounted by a coarse dentil molding beneath a shallow cymatium of cavetto section. These moldings, without the lower members of the architrave, are repeated in the raking cornice, which ascends at an angle much steeper than we should find in a classic building. The doorway is provided with a deep set of jamb and lintel moldings, and a cornice above a dentil molding. Upon

the tympanum is an inscription¹ which gives the date 384 A.D.

III

DOMESTIC ARCHITECTURE

THE domestic architecture of the fourth century in Northern Central Syria exhibits many of the characteristics of the religious and funeral architecture of the same period. The same comparison, especially in the ornament, may be drawn in this class of buildings between the work of the northern and that of the southern section. The private houses of the north have many of the peculiarities of churches like those of Ishruk and Nūriyeh: the same leanings toward classic models are easily traced, the same tendency toward megalithic style and the same strange elements are noticeable. Well-preserved examples of this period are rare in the north; the deserted and ruined town of Kırk Bêzâ, on the eastern slope of the Djebel il-A'la, offers the best specimens. This was a small but compact town, composed, for the most part, of residences of various sizes. It all seems to have been built pretty nearly within one short period. The outermost houses of the town stand

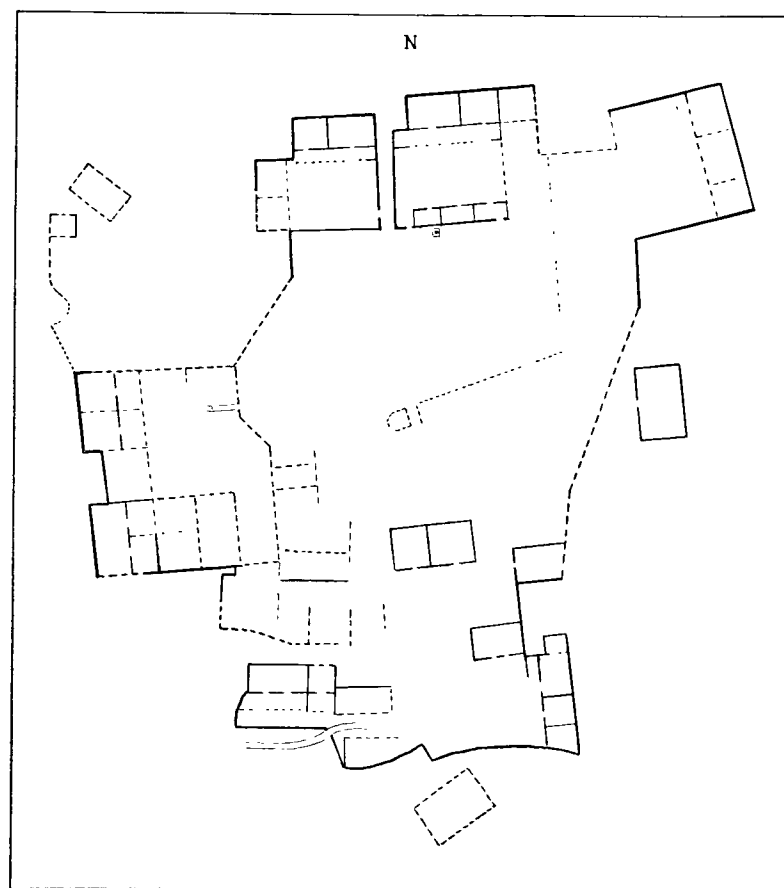
¹ Part III, msc. 263.



View of Kırk Bézā, from the southwest.

close together, so that their rear walls, which are of unusual massiveness, form parts of an effective town wall; spaces between house walls were walled up with massive masonry, and a short gap between houses on the south side was built up with a crude but massive wall with a small postern-gate. The main entrance to the town, on the north, was made between large houses; streets are traceable in various parts of the town, meeting in a large open space in the center.

KIRK BEZĀ. HOUSES. Two houses in the line of the north wall of the town may be taken as examples of the type under discussion; they are similar in plan and arrangement, but their details present interesting variations. The plan of the earlier houses, like those of Benâbil and Bānaḳfūr, is preserved here; and, furthermore, we have, in these examples, in a fairly good state of preservation, not only the



Scale—1 cm = 14.45 m

Fig. 44. Plan¹ of Kırk Bézā.

Black lines, standing walls; broken lines, fallen walls; dotted lines, colonnades.

¹ This plan is reduced one half from a drawing made to a scale of 20 yards to the inch. It is a sketch-plan in which most of the salient features of the town are indicated, but which is not exact in every detail.—R. G.

main portions of the house itself, but its dependencies as well. Beginning with the first house on the east side of the alley which ends at the north gate of the town, we have an extensive group of buildings with a wall two stories high all round, broken only by two large portals on the south side (see photograph), where the lower



South wall of insula at Kırık Bézâ.

courses of the wall, laid upon the solid rock, are built in megalithic style, some of the blocks of stone measuring 3.30 m. \times 1.70 m. \times .55 m. The quadrangle formed by this outer wall constituted an *insula* which comprised two separate dwellings, having a common courtyard. Within the front wall was a lighter wall parallel to it, and forming with it a long, narrow building in front of the two residences. The ground story of this building was divided into a vestibule at each end for the two outside entrances, and two long rooms between, which may have served as stables and offices. There are no remains of the upper floor of this portion except the front wall, with the small rectangular windows which open out into the street. Between this long structure and the residences was the courtyard. The two-story porticos of the residences extended the entire width of the courtyard, each end being inclosed for a staircase and having doorways opening upon each story. Each residence has two compartments, one above and one below, each having its own doorway and windows upon the court, and small windows in the second story of the rear wall. The easternmost of the two residences is the better preserved; the walls are quite complete, and the lower story of one bay of the portico is still standing. A portion of the front wall of the residences, between the two doorways, is constructed in the megalithic style of the outer front wall; its lowest course is one with the solid rock, and extends out beyond the courses above it to form a seat. The portico was composed, on the ground floor and probably above, of square monolithic piers. The lower piers, over three meters high, are devoid of moldings, as is the architrave above them, upon which still stands

a stone settle facing the house, its back or outer face giving the effect of a parapet between the supports. The windows are not large, measuring .55 × .45 m., and are perfectly plain; but the doorways are ornamented, those of the lower story with a deep set of moldings upon the jambs and lintels and with a heavy door-cap, the



Front wall of residences of insula at Kirk Bēzā. On the right, inclosure for stairs and fragment of portico.

upper doorways with a flat band and cymatium upon the lintel. Of the outer entrances of the insula, one, that farther east, is decorated with moldings and a door-cap like the lower doorways of the residences; the other is perfectly plain. The latter is in the megalithic portion of the wall and may have claim to higher antiquity, while the former is in the ordinary quadrated work which belongs to the main portion of the house. This ornamented outer portal and those within have monolithic jambs like many of the early church portals. Their moldings are of quite pure classic profile, and the door-cap of the outer portal is set above a row of small dentils. Though we have no portals of this type with dates affixed, I do not hesitate to assign them to an early date; the simple caps of the upper-story doorways are precisely similar in profile to a number of lintels in the Djebel Bārishā with inscriptions upon them dating from the second and third quarters of the fourth century.¹ In these details, more than anything else, perhaps, we have the key to the dating of these buildings.

The house on the west side of the narrow street leading to the north gate of the town is a double dwelling facing the same way and planned in all respects like the one above, with the exception that its outer entrance opens upon the side street

¹ See Part III, inscs. 33 and 35 from Kōkanāyā.

instead of in front. The building is not so well preserved; but from the walls of the lower story, with their doorways, which still remain, we find that this house was executed with rather finer technique than the other. The masonry is almost as massive, and the jambs of the doorways are monoliths of great size; but the jointing of the stonework is exceedingly accurate, and the moldings are most delicately carved. The outer portal and the two portals of the residences have deep sets of moldings on their jambs and lintels, and heavy door-caps, two with dentil moldings. The cap of one of the doorways is enriched by the introduction of a broad band of fine geometrical ornament above its row of dentils, like those seen in the early churches, and two small disks at either end. One bears a six-pointed geometrical star, the other a whorl. Nothing in the ornament of either house bears any sign of Christian symbolism. There are several other houses in this same town which belong to the same style, but they are not so well preserved. Two large houses on the western wall, one near the south wall, and one near the center of the town are of the same class, and one completely ruined structure shows the megalithic construction at its best. Here a number of monolithic piers, with equally massive beams of stone, support great slabs, four meters in length, either as a roof for a one-story structure or the upper floor of a two-story building. Ruins similar to these may be seen at Barrish Kālb Lauzeh, Kfēr, and Bettir, in the Djebel il-A'la, and at numerous places in the Djebel Bārishā.



South wall of house at Dêr Sêtā.

DÊR SETĀ. HOUSE. ¹ Another good example of the domestic architecture of the fourth century is to be found at Dêr Sêtā, a ruined town of great extent in the south-eastern part of the Djebel Bārishā. This house, although quite as large as the houses described above, does not represent an equal degree of luxury or refinement.

¹ La Synce Centrale, Pl. 100.

It was presumably the house of a poorer man. We find here none of the dependencies which we have seen in the courtyard and stables of the houses at Kırk Bêzâ. The court here was surrounded by a plain one-story wall, and the stables were in the ground floor of the house itself. M. de Vogüé published the stable of this dwelling and does not hesitate to assign it to the fourth century. The front wall consists, in its lower courses, of megaliths even larger than those of Kırk Bêzâ; one of them measures 5.20 m. \times 1.32 m. \times .55 m.; and the floor between the stories consisted of huge slabs of stone, supported between the front and rear walls by massive monolithic piers with trapezoidal caps of square plan. The ornament is less rich than that of the houses of Kırk Bêzâ. The jambs of all the doorways are plain, and the lintel ornament consists of a broad, flat band, surmounted by a narrow band of interlacing circles, beneath a simply molded door-cap. At either end of one of the lintels are two superposed disks of different patterns, and at the ends of the other lintel are oblong plaques of intricate geometrical ornament, executed very flatly upon the surface. A very small round-topped window is cut in the wall beside one of the doorways. It is interesting because it is splayed inward like a loophole in a Romanesque building.

DJEBEL RIḤĀ. The domestic architecture of the fourth century in the more northern districts has a beauty and a dignity of its own, but it has none of the spacious magnificence of the residences of the Djebel Riḥā. M. de Vogüé publishes four of these houses, of which there are hundreds of examples well preserved in this region.

The end of the fourth century was particularly prolific of large mansions in the cities of the Djebel Riḥā, if we may believe that all the dwellings of a single style, only one of which is dated, belong to the same quarter of the century. The great ruined towns of Ruwêḥā, Dêr Sambil, il-Bârah, and Djerâdeh contain many examples, and the extensive ruined town of Khirbit Hâss is composed almost entirely of them. For convenience we may classify these structures as (1) city houses, which are arranged with reference to streets, and (2) villas, which stand by themselves. The general scheme of the residence portion is the same in both classes, but the houses have not the dependencies which give importance to the villas.



Two villas at Ruwêḥā.

KHIRBIT HÂSS. HOUSES. In an example of a large city house at Khirbit Hâss the plan is oblong, with two residences at each end of the courtyard. The architecture

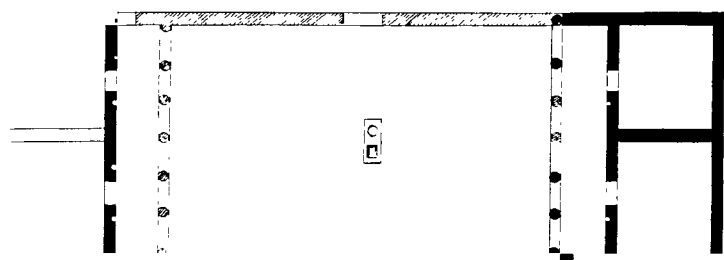
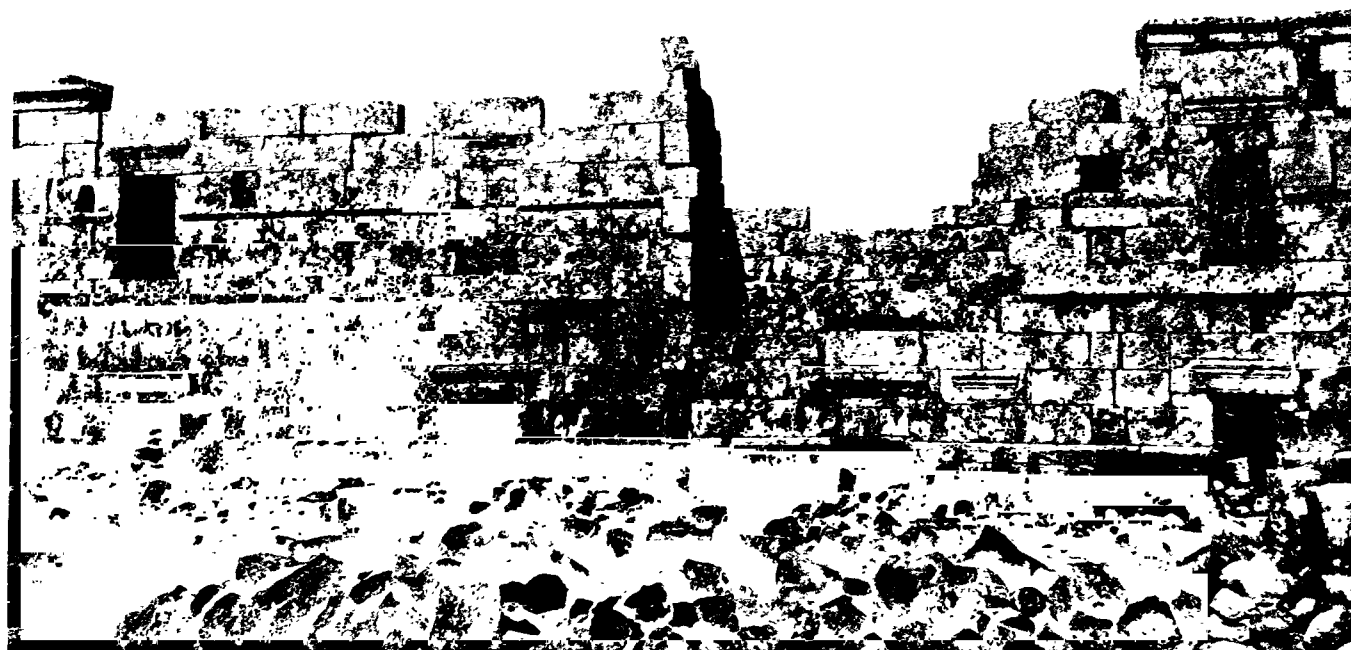


Fig. 45. Plan of House I at Khirbit Hâss.

here exhibits a somewhat purer style in the treatment of the colonnade, although the columns have no bases, as may be seen from the photograph, which shows also a well-curb and water-basin, both cut from a single stone, in the middle of the courtyard.

The smaller houses are naturally more numerous, and are often built in pairs, side by side, with a high party-wall between, each having a large courtyard, with stables opposite the residence. The entrance is variously disposed in different parts of the



House II, comprising four residences, at Khirbit Hâss.

courtyard, according to the position of the house, and consists often of a single arch outside of the doorway, or of one without and one within. It is very common to find the lower rooms of the houses spanned by a broad transverse arch which springs from low and shallow piers on either side. The accompanying photograph of a row of houses comprising four residences, at Khirbit Hâss, shows the top of one of these arches, the front wall of the upper story of one residence having fallen away.

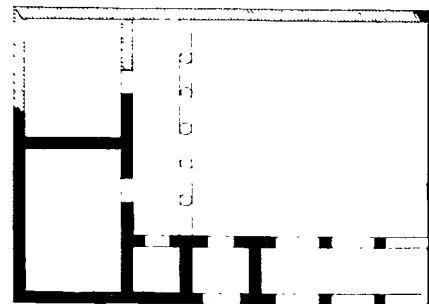


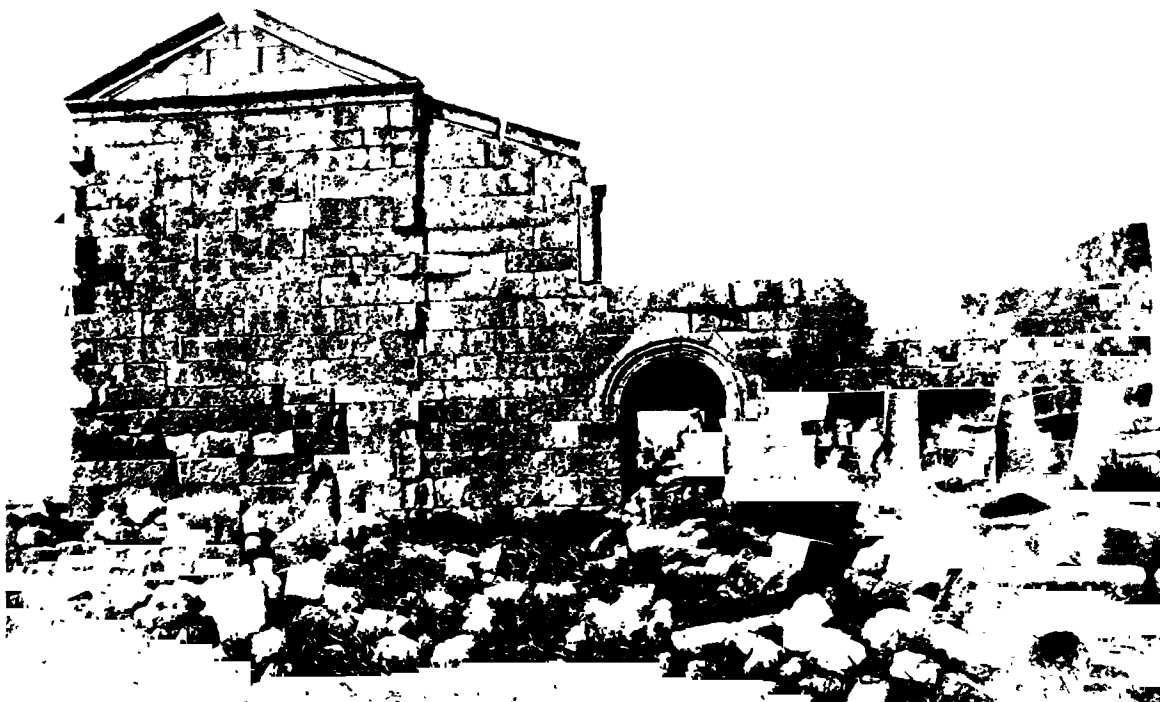
Fig. 46. Plan of small detached dwelling at Ruwêhâ.

RUWEHÂ. HOUSE. There are a number of small detached dwellings built upon the plan of the large villas. The plans of these dwellings



Residences at east end of courtyard of House I at Khirbit Hâs (Fig. 45).

are slightly broader than long. The house proper, consisting of two compartments in each of two stories, occupies one of the short sides, the adjoining side being devoted to entrance, offices, and stables, and the other sides consisting of plain walls. The single vestibule shown in the illustration below has a molded arch resting upon splay-face caps.



End (south) wall of small detached dwelling at Ruwêhâ (Fig. 46).

RUWĒHĀ. VILLA I, 396 A.D. As a type of many villas of the larger class in the Djebel Rihā, we may take one in Ruwĕhā, which preserves more of its details, and

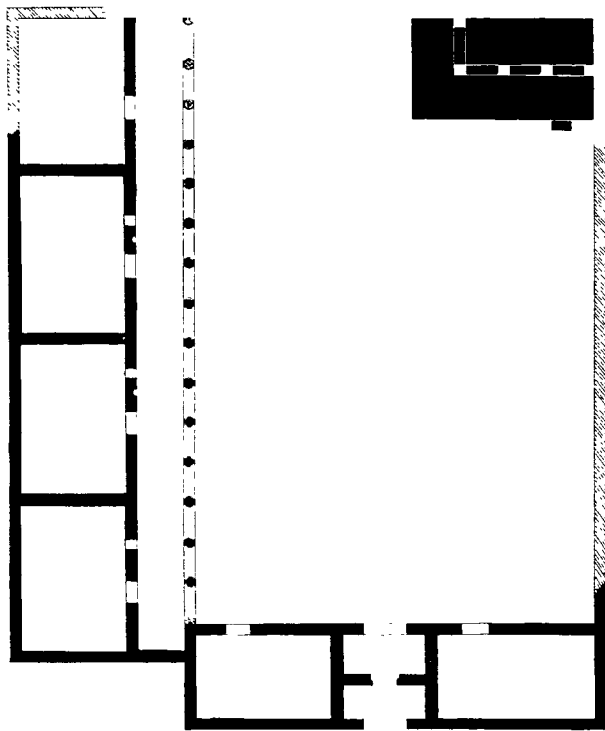


Fig. 47. Plan of Villa I at Ruwĕhā.

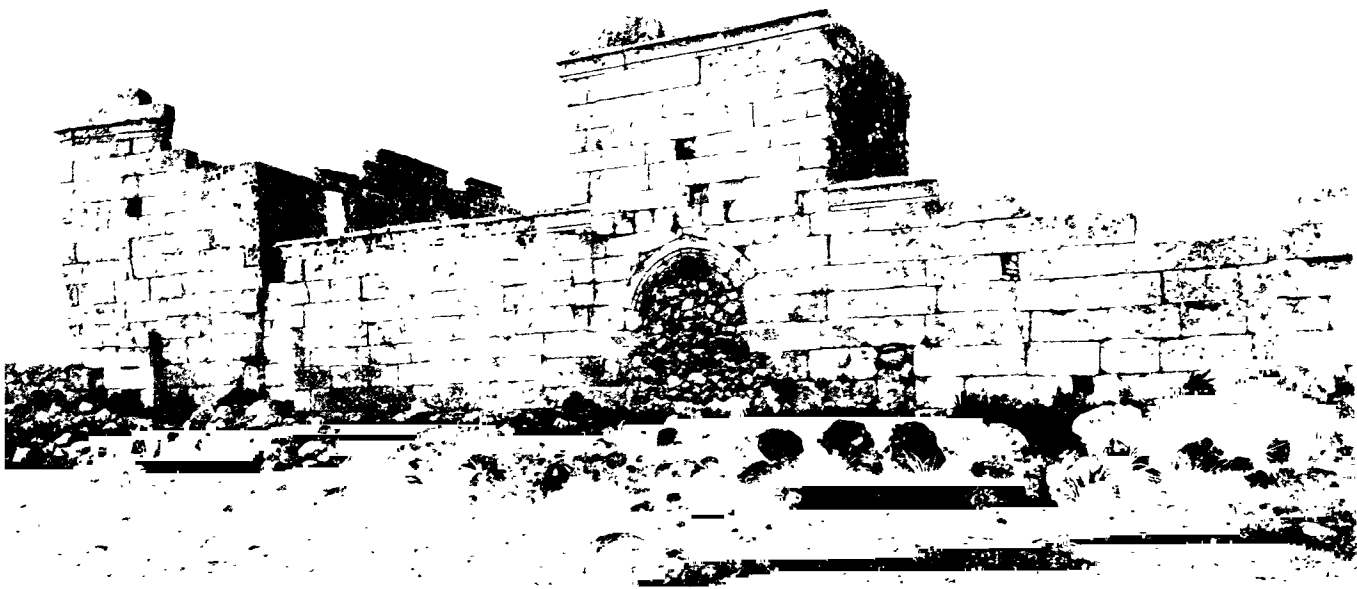
which is dated by an inscription¹ of the year 396 A.D. The plan is a great square, on the north side of which are the residences, a long two-story building of four compartments in each story, with a two-story portico in front. On the west side of the court are two large compartments, with the entrance, a triple gateway, between them; the entrance has a second story which forms a sort of tower and which doubtless served also as a porter's lodge; the compartments on either side of it have only one story. On the south and east sides of the square are unbroken walls one story high, and in the southeast angle is the stable. The lower portico of the residences is of the Doric order, with molded bases raised upon squared plinths, long shafts with considerable entasis, and capitals with a mixture of variations upon the classic model: some have a right-lined echinus ornamented with Christian symbols; others have a curved



South wall and lower portico of residence portion of Villa I at Ruwĕhā.

¹ Part III, insc. 264.

echinus with small leaves curling out beneath the angles of the abacus; one is of a debased Ionic type. All of the capitals have brackets on the inner face, which carry the ends of cross-beams of stone supported at the other end by corbels in the house



West wall of Villa I at Ruwêhâ, showing arched entrance and tower.

wall. The architrave is right-lined in profile, like that of the tomb at Kōkanâyā (date 384), except that it has one more band. The upper colonnade has disappeared, but the ruins show that it was of the uncut Corinthian order. The rest of this building requires little description. A string molding is carried across the lower story at the level of the window-sills. The windows are perfectly plain. The doorways have plain jambs, and caps, for the most part, like the dated fourth-century lintels already described. The triple-gated entrance, with its tower, is an interesting feature. It was the only break in the lower story of the walls of the villa; but it is now filled up with crude walling, the work of the nomads. It consists on the outside of a high arch 2.30 m. wide; within the arch is a vestibule 4.30 m. wide and 1.70 m. deep. Opposite the arch is a rectangular doorway 1.50 m. wide, with a decorated lintel bearing the date given above. Inside this door is another vestibule, like the outer one, but .30 m. deeper, opening into the courtyard through a lofty arch like the other. The vestibule was covered with slabs of stone. The narrow doorway was of course closed by a heavy wooden door; the arches may have been provided with iron gates, for there are small holes on either side. The arches were broad and high enough to have permitted the entrance of a carriage or a rider, but the doorway made it necessary for vehicles to remain without and for riders to dismount and lead their beasts inside. There are many other villas at Ruwêhâ and at Khirbit Hâss and other places in the Djebel Riḥâ which compare in size and style with this; but comparatively few of them are so well preserved as this, and this is the only one which is definitely dated.

SERDJILLĀ. VILLA.¹ A good example of a double villa, one half of which is of earlier and the other half of later construction, is to be seen at Serdjillā. A section giving a restoration of portions of both the earlier and the later façade at the point where they join is the subject of one of M. de Vogüé's plates. My photograph shows the earlier

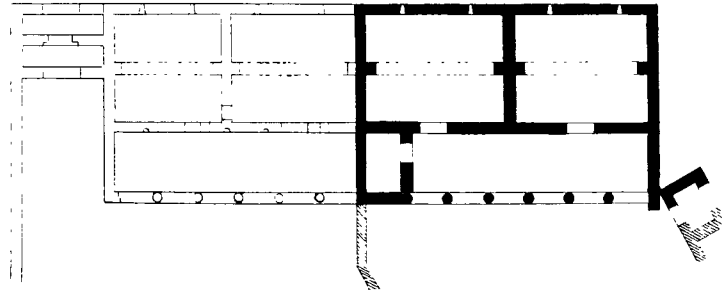


Fig. 48. Plan of earlier part of villa at Serdjillā; outline of later part.

residences entire, with all of the lower and a portion of the upper portico still in place, and the end of the next residence, which seems to have been added at a later period. The style here is somewhat purer than that of the dated villa at Ruwêhā. All the columns of the lower colonnade are uniform and of

the Tuscan order. The architrave is right-lined in section, and the columns of the upper story, though their shafts stand directly upon squared plinths and have no bases, have free and graceful capitals of the uncut Corinthian order. The doorways and the windows, too, have flat friezes, and caps above them, some of which are molded like the earlier examples, while others consist of bands of geometrical ornament.

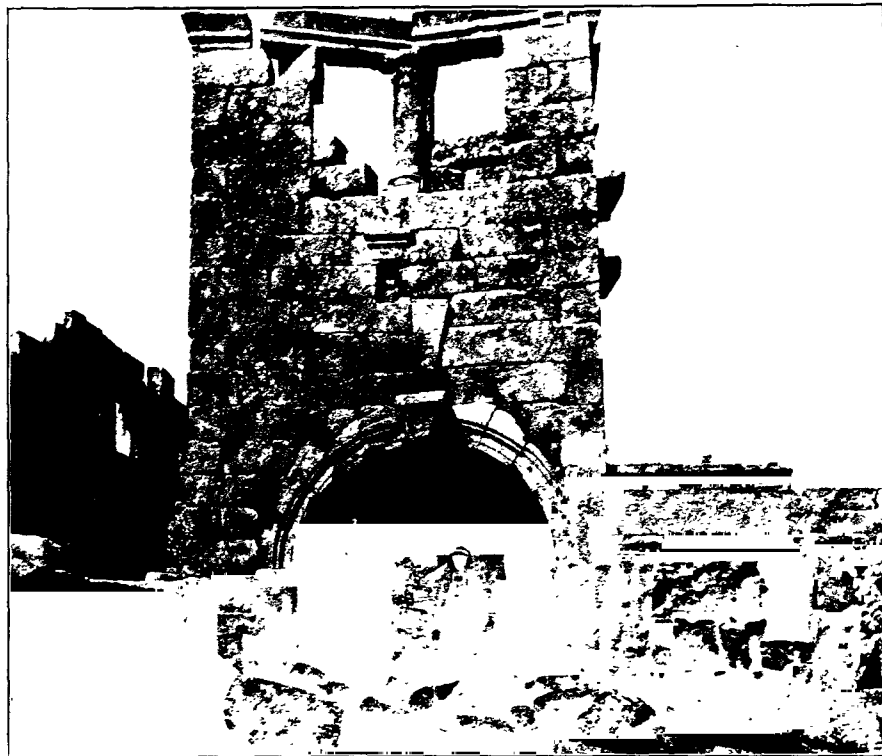


South wall and porticos of older part of villa at Serdjillā.

ENTRANCES. The entrances to the city houses were very effectively treated. The single vestibule with one arched and one rectangular doorway was more common. This was usually roofed in stone and was often surmounted by a sort of tower.

¹La Syrie Centrale, Pl. 30.

In the illustration from Djerâdeh this tower has three stories, the middle floor serving as a porter's lodge, with a small window upon the street, while the third story is a fine open loggia with coupled windows, separated by a short half-column of the Corinthian order. Another street entrance may be seen in the same photograph, in which a broad, arched vestibule is surmounted by a fine triple window almost Palladian in effect.



Entrance tower at Djerâdeh.

These entrances were placed in almost any portion of the courtyard to suit the convenience of the owners, or in accordance with the position of the streets or the slope of the ground.

The example shown in the photograph from Khirbit Hâss opens into an angle of the courtyard. The moldings of the arch and those of the piers which support it, and the



Vestibule at Khirbit Hâss.

treatment of the lintel of the doorway within, are typical of the vestibules of this period, of which there are a large number still well preserved in the Djebel Riḥā.

STABLES. All of the more extensive dwellings had private stables. The more modest of the houses had stables in the ground story; the owners of villas placed their stables in a corner of the courtyard; the interior arrangement of both kinds is practically the same, the compartment being divided by a row of square monolithic piers which carry the roof; between the piers are rectangular mangers, each cut in a single block of stone; the roofs are usually of stone slabs, invariably so when the roof forms the floor of a habitation. The plan and arrangement of stables is the same in all sections of the country.

STAIRS. Stairs of stone were common throughout Syria, but few examples have been preserved. Every private house of two stories seems to have been provided with



Outside stair at Serdjillā.

a stair. These were always on the outside and usually at one end of the portico. In one example, at Serdjillā, the stairs are preserved, though the porticos have disappeared. In this case the steps are laid upon a stringer of stone, and have a small closet beneath them. Exterior stairs are also found independent of the colonnades. A flight of steps was found at Djerādeh, that extended up through two stories. The peculiarity of its construction is that it is made up of blocks of stone projecting out from the wall. Two steps are cut in each stone, which is .80 m. wide, and depends for its support solely upon

the weight of wall superposed upon one end of it. The building in which this staircase was found is a small structure in one angle of the courtyard of a villa. Its ground story contained a stable. This story and the one above it are both roofed with slabs of stone. It is not probable that there was another story; the stairs must have led to the roof of the building. This was the only example of a flat roof in the second story of a building that we saw in all the ruined cities of Northern Central Syria. The flat roof, so common in more ancient times, and almost universal in the modern houses of the Orient, seems to have given way entirely to the gable form of roof, which is more suggestive of the architecture of Greece and of the Occident in general.



Outside stair at Djerādeh.

SHEDS. Another interesting detail of the domestic architecture of Northern Syria is the shed or shade-stone frequently found over the doorways. This consists usually of a single slab of stone projecting horizontally from the wall, cut to a sloping surface on the upper side to shed water easily. None of these shade-stones was found with brackets or other supports in the wall below; all were

held in place by the weight of the wall imposed upon the end of the slab which was inserted in the wall. Examples are to be seen at Bāshakûḥ, Bāmuḳḳā, Bāḳirḥā, and Dauwār. In cases where they appear above elaborately carved lintels, the carving has been completely protected from the weather and is as sharp as when first executed. In il-Bārah there is an example of a double shade-stone



Shade-stone over gateway at il-Bārah.

over a large gateway in the wall of the courtyard of a villa; in this case three huge slabs of stone project on both sides of the wall.

IV

CIVIL ARCHITECTURE

THERE are fewer remains of the civil architecture of the fourth century than of the two centuries following, when public baths were built that are still preserved. Besides the basilicas already described, one or two of which may have been used for secular purposes, there are still left only the remains of the shops and the watch-towers of the towns that stood upon the borders of the plain.

SHOPS. The bazaars of this period seem to have been less well built than other kinds of structures, if we may judge from the complete ruins in which we find them now. There are extensive ruins of buildings which, by comparison with a later building that is known from an inscription¹ to have been a stoa, seem to have been shops at il-Bārah, Midjleyyā, Djerādeh, and Ruwêḥā, to say nothing of still more ruinous structures in the Djebel Bārishā. In plan they are like greatly elongated houses, consisting of a series of small two-story compartments, with only a doorway in the ground floor of each compartment, with doors and windows in the floor above, and with a long, low two-story portico in front. The lower chambers seem to have been used as store-rooms for the merchandise which was displayed during the day in the portico. The

¹ Part IV, Syr. insc. 14.

upper story was habitable and may have served as homes for the tradesmen. The porticos are generally of the simplest quadrangular style, often devoid of moldings. There were in many cases two of these long structures, facing each other, on opposite sides of a street, as in Djerâdeh.



Northwest angle of market-place at Ruwêhâ.

RUWEHĀ. MARKET. At Ruwêhâ there is a large open square, measuring fully 40 m. on a side, surrounded with these stoæ. In this instance the porticos were composed of columns with capitals of various debased styles, and a perfectly plain architrave. This square, which was entered through a broad, arched gateway, formed an agora not unlike the market-places built by the Romans in Grecian lands.

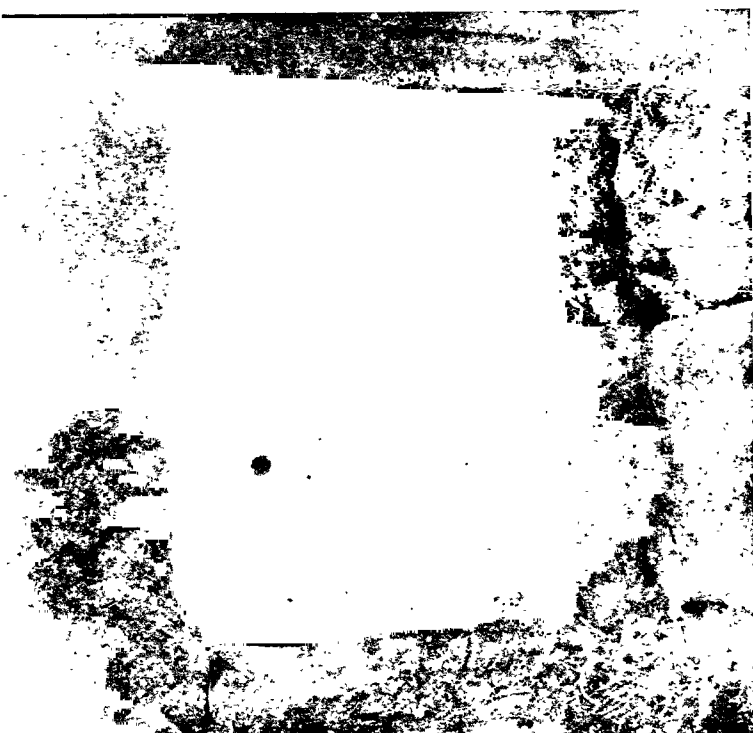
TOWERS. The watch-towers of the towns on the eastern borders of the district are, in most cases, in total ruins. They seem to have been of various heights, and the higher they were the fewer are preserved. One of the lower towers, two stories in height, was published by M. de Vogüé (Pl. 58). This is at Khirbit Hâss and stands at a considerable distance from the town, to the eastward, overlooking the plain.

DJERÂDEH. TOWER. At Djerâdeh there is a tower of six stories completely preserved to its uppermost cornice. It is within the town and forms a part of the town wall, which, as was often the case with these structures, is formed for the most part by the rear walls of houses. Its exact position is in an interior angle of the wall, on the western side of the town, so that it overlooks the town itself and the plain far beyond. The structure is 5.50 m. square and about 28 m. high. It was divided into six stories. The ground floor is spanned by a single arch which supports the slabs of stone that form the floor of the next story above. The other floors were of wood, and the staircase seems also to have been made of wood. Each of the five stories above the ground floor is provided with a small window; the uppermost story has a large opening in

each face in the form of a cross, that opens out upon a narrow balcony extending around the four sides of the tower, supported upon projecting corbels. On the east face of the story below this, at one side, there is a small compartment built out from the wall upon two large corbels. This overhanging chamber is entered through a narrow doorway. It is about 2.25 m. high, 2.30 m. wide, and .80 m. deep on the inside. In the middle of the stone floor is a circular aperture .25 m. in diameter. There can be no doubt that this closet was the *latrina* of the watch. Constructions of similar arrangement, but much smaller, are found in other towers directly above the entrance. These latter were doubtless used by the guard to drop projectiles upon the heads of besiegers. An example of this kind is to be found in the tower published by M. de Vogüé (Pl. 58). Such a device was used by the Saracenic builders in later centuries, and by the Gothic architects in the castles of the middle ages. But in medieval buildings we also find this same form of chamber used as a latrina, and in the tower at Djerâdeh we have one of the earliest examples of this use. Here it could have had no other purpose, for it is on the town side of the tower and not above any point of attack. It is interesting to note that a mass of broken cylinders of clay was found in the ruins beside the wall, suggesting that an earthen conduit may have led from the closet to a sewer of some sort. Later examples of the same kind of structure are convincing proof of its purpose (see page 00). The ground story of the tower is entered by a small doorway on the western side, but still within the town, for the south side of the tower coincides with the town wall. This opening was closed by a door of solid basalt, still in situ, that swung upon a ball and socket above and below. The outer face of the door is carved with stiles and panels in low relief.



East side of tower at Djerâdeh.



Door of basalt in ground story of tower at Djerâdeh.

CHAPTER V

ARCHITECTURE OF THE FIFTH CENTURY

THE builders of the fifth century in Northern Syria were even more considerate of the archaeologists of the twentieth than those of the fourth had been. Dated buildings of every description are found here: four churches, a baptistery, a public bath, a number of private houses, and tombs of many kinds. With the aid of these dated buildings of every class, it is not difficult to find an approximate date for many others which have no dated inscriptions upon them. The buildings of this century do not differ materially from those of the century preceding. The methods of construction are practically the same: the general plan and arrangement of churches, houses, and tombs is not altered, and the unit of measurement remains unchanged. In the churches, however, we find that the scheme of proportions has been changed from the relation 3:2 or 5:3 to that of 4:3; the width of the nave is not always equal to a specific number of intercolumniations, and the engaged columns, so common at the ends of the nave arcades of fourth-century churches, are replaced by rectangular responds. But it is in the ornament of buildings of all kinds that we discover the most striking changes. New and strange styles of capitals are introduced; in the larger portals, bands of rich ornament are employed with the moldings, and a rich symbolism, pervasively Christian, appears in all forms of ornament. The strange elements, foreign to classic art, which appeared in the century before, and which, as has been said, may be the artistic expression of the Aramean influence heralded by the Syriac inscriptions which now begin to appear, are more and more in evidence, finding expression in the new forms of capitals, in the bands of ornament inserted between the moldings, in carved pulvinated friezes, and in cornices of varied forms, while classic models are less and less frequently used as the new style develops. The rectangular window opening in buildings of importance now gives way almost entirely to the curved-topped window, a semicircle being cut in the lintel to give the effect of an arch, the rectangular form being retained chiefly, though not entirely, for secular buildings. The coupled window, either rectangular or round-topped, with an engaged colonnette between the openings, becomes more common, and a relieving-arch, either true or false, is often introduced above the broader doorways. This arch is

occasionally found with a set of incised moldings about it. A hood molding is often employed above portals of churches or other large buildings, and various new forms of lintel decoration appear. Window openings are almost invariably devoid of moldings.

I

CHURCHES

THERE are three large dated churches of the fifth century in the foot-hills at the northern end of the Djebel Bārishā—one at Bābiskā, one at Ksêdjbeh, and one at Dâr Kitā. All three belong to the first twenty years of the century, and all are built upon practically the same model. Each is situated in a deserted ruin of considerable size in which there are other churches, and all have reached about the same degree of dilapidation. The interior colonnades with their superstructure, and the semi-dome of the apse, have fallen in each case.

BĀBISKĀ. EAST CHURCH, 401 A.D. Of the East Church of Bābiskā only the lower portions of the apse and the lower story of the unbroken west wall are standing. But from the debris within the nave we may study the interior ornament, and from the fallen lintels of the south side we derive not only a notion of the exterior decoration, but from an inscription¹ upon one of them we learn the date of the church, 401 A.D. The plan is of the usual basilical type, presenting no new features on the outside except at the east end, where a segment of the curve of the apse is permitted to show between the walls of the side chambers. The rectangular portion of the church is 19.95 m. long and 14.90 m. wide, inside measurement, or 36 by 27 cubits, giving the proportion of 4:3, instead of 3:2 as in the older churches. The central nave is 8.40 m. broad on centers, and the intercolumniations of the arcade are equal to one third of this width, or 2.80 m. There were seven arches, then, on either side, as compared with the usual nine of the fourth-century churches. It will thus be seen that, though

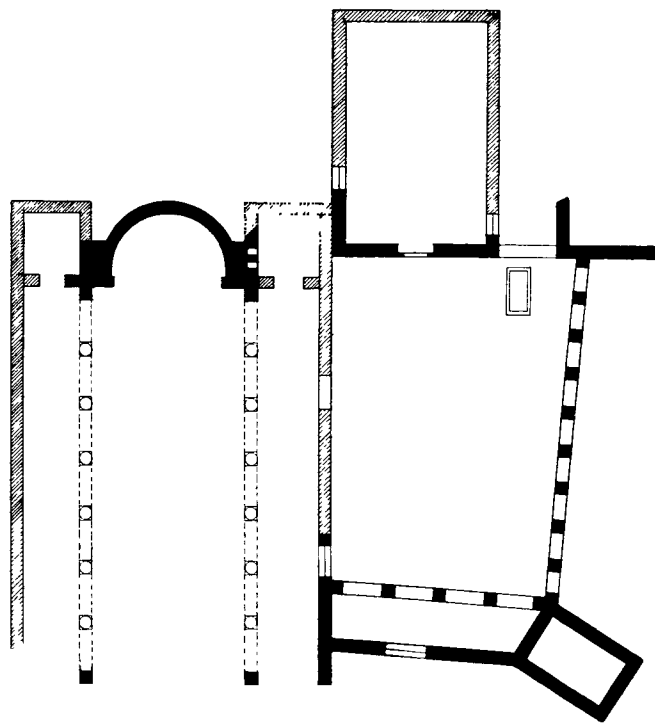


Fig. 49. Plan of East Church at Bābiskā.

¹ Part III, insc. 67.

the church is a very little shorter than the earlier churches in the Djebel Riḥā, the central nave is much wider and the apse arch much broader. The great arch of the



Ruins of East Church at Bābiškā. Interior, looking toward apse.

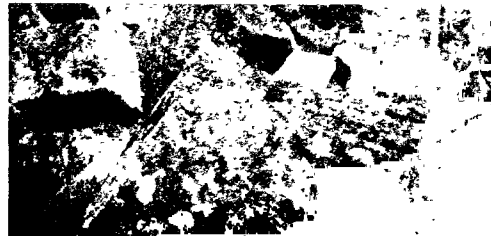
apse was delicately molded, and the deep rectangular piers on either side at the ends of the arcades were capped with a deep set of moldings. The bases of the columns were set upon low plinths. The shaft is 3.80 m. long. A narrow band of cusped orna-



East Church at Bābiškā. West end, and arch leading into cloister.

ment appears below the astragal at the top of the shaft. The capitals are of two forms. Whether these were placed alternately in the arcades, the condition of the ruin prevents our knowing. One set is of the uncut Corinthian type, with festoons draped

below the volutes at the angles; the other is a round, bell-shaped sort, with deep grooves, like the flutings of an Ionic column, cut perpendicularly in the echinus. Upon the neck of the capital, below the flutings, is a narrow bead-and-reel molding. The abacus is rectangular and quite plain. The exterior ornament was confined to the two south portals, both of which are in ruins. They were substantially like those of the two churches described below. Upon the easternmost of the two lintels is the inscription which gives the date, and the name of the $\pi\alpha\rho\iota\tau\eta\varsigma$, or architect, Markianos Kyris. The south side of the church faces a large cloister court, entered through a broad arch in a high wall at the west. At the southwest angle of the cloister



Fluted capital of East Church at Babiskā.

court is a tower of two stories; along its southern side are the remains of a portico of rectangular piers, which formed the façade of the clerical residences. At the southeast angle was another tower, adjoining which, on the east side of the court, was a building of considerable importance, which, by comparison with the arrangement of other cloisters in the region, may be called a baptistery. Although this building has been almost completely demolished and carried away by the present inhabitants of the neighboring village of Sermedā, it still preserves, in its portal (or *had* preserved in April, 1900), one of the most remarkable monuments of its time, a monumental portal



Doorway at east end of cloister court of East Church at Babiskā.

1.65 m. by 2.25 m. in the clear, with jambs built up in five courses, and a gigantic lintel 3.90 m. long and 1.24 m. high, framed in a broad set of deep moldings interspersed with bands of rich ornament and surmounted by a miniature arcade of nine niches in relief, the slender colonnettes of which rested upon the upper molding of the lintel. The innermost moldings consist of three narrow bands, separated along the jambs by a bead-and-reel molding; then comes a deep scotia, outside of which is a heavy chain ornament with a small cross in the center, above the opening. Outside of this is the broad central band of ornament, a classic-

looking rinceau of acanthus leaves between two deep scotias, and with an intricately carved disk, of conventional floral pattern, between two palm branches, in the center over the doorway. The third band is of woven basketwork; the outermost decoration consists of deep cusps with blunt points, the spaces between the cusps being filled, each with a tiny leaf, a form of ornament rich and effective, but as rare as it is effective. The space covered by the nine niches is a little broader than the extreme width of the lintel moldings, so that the colonnettes of the outermost arches cannot rest upon them. To meet this deficiency two tall flambeaux¹ were carved in relief upon the ends of the lintel, and the bases of the outermost colonnettes were supported upon their tops. The niches of the arcade are extremely shallow, and the destruction of the colonnettes makes them look more shallow than they did originally. Their archivolts and the spandrels between them were carved with delicate patterns, and the niches themselves show remains of sculpture of some kind. On either side of a defaced bit of sculpture in the central niche, which is a trifle larger than the others, is a candlestick in low relief; the niche next to it on the right shows remnants of rich diaperwork. The whole composition is extremely vigorous and decorative. The acanthus ornament, the fillets, and the bead-and-reel ornaments are infused with classic feeling. The scotia moldings, with their deep shadows, suggest anything but decadence; the high relief could hardly be classed with early Christian carving; but the bands of chain and basket ornaments are something new and strange, not suggestive of Byzantine nor reminiscent of anything Greek or Roman. Where did they originate? Is there any objection to our saying that they express the art motives of the Aramean inhabitants of this region, who, as is commonly known, had relations with the centers of civilization farther east? With regard to the outermost ornament, we may say that it is common in Northern Syria, not in so elaborate a form, and without the leaves that make it particularly rich in the present instance; but the same type is found above doorways and arches ordinarily in the earlier buildings. I know of no similar ornament in the world, except in far-away Lombardy, where decoration somewhat similar appears in a number of Romanesque monuments. The arched entrance at the west side of the cloister court takes us back to the fourth-century vestibules of the Djebel Riḥā, though the voussoirs are not carried through to form the ceiling of a vaulted compartment. We find good impost moldings, and a deep set of moldings upon the archivolt, above the center of which is a disk, carved in relief upon the keystone, representing a six-armed cross within a wreath. Above the arch is a row of rectangular windows opening beneath the cornice, and within the arch a line of rectangular piers which show that there was a story above the entrance. But the anomaly of the situation is the presence of a doorway, complete with jambs in courses and a decorated

¹ The flambeau, or torch, is found in a number of monuments in Northern Central Syria: it is always carved in relief and is usually placed beside a doorway, as in the East

Church at Dêhes (see p. 205), but it is found in other places, as in the stable of a house at Dêr Sêtâ (see *La Syrie Centrale*, Pl. 100).

lintel, standing just inside the arch, too near to have formed a vestibule, and yet not a part of the wall in which the arch is. In fact, a portion of the ornament of the lintel is concealed by the arch. An inscription¹ on the lintel says that it was made in 480 A.D.; but it certainly does not occupy the position for which it was intended. The two south portals of the church are still to be seen in the ruins. There were apparently no entrances on the north, where the ground falls rapidly away. The west wall has no doorway. Where, then, was this portal designed to stand? The inscription refers to the completion of the *πρόσολος*; but it is difficult to determine what this means.



KSĒDJBEH. EAST CHURCH,
414 A.D. Ksēdjbeh is an exten-

Arched entrance to cloister of East Church at Bābiskā, with doorway inside.

sive ruin, situated upon a hill in the northeastern part of the Djebel Bārishā, only a half-hour's ride from Bābiskā. Most of the buildings of the town are completely ruined, the two churches being the best preserved of all. The larger of these, situated in the eastern part of the town, is the one which we shall discuss at this point. The plan of the church is similar to that of

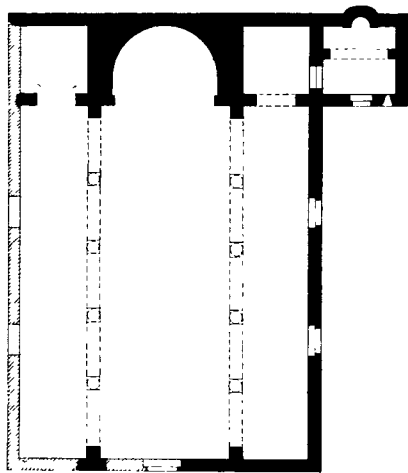


Fig. 50. Plan of East Church at Ksēdjbeh

the fourth-century basilicas; the proportions are more nearly like those of the church at Bābiskā. The width is exactly the same, 27 cubits; the length, however, is only 32 cubits, 4 cubits short of the length which would give the proportion 4:3; but the west wall was certainly rebuilt after the church was originally completed. The apse is .37 m. (one foot) narrower than that at Bābiskā; the central nave is 7.62 m. wide on centers. There seem to have been only five arches on either side of the nave. The entrance into the apse chamber on the north, the prothesis, is rectangular and was closed by a door; that leading to the south chamber, or diaconicum, was arched. From the south side of the dia-

conicum, a small doorway led into the baptistery, a small compartment 4.20 m. square, spanned by a transverse arch, with a western entrance, and a tiny apse, .97 m. wide, in

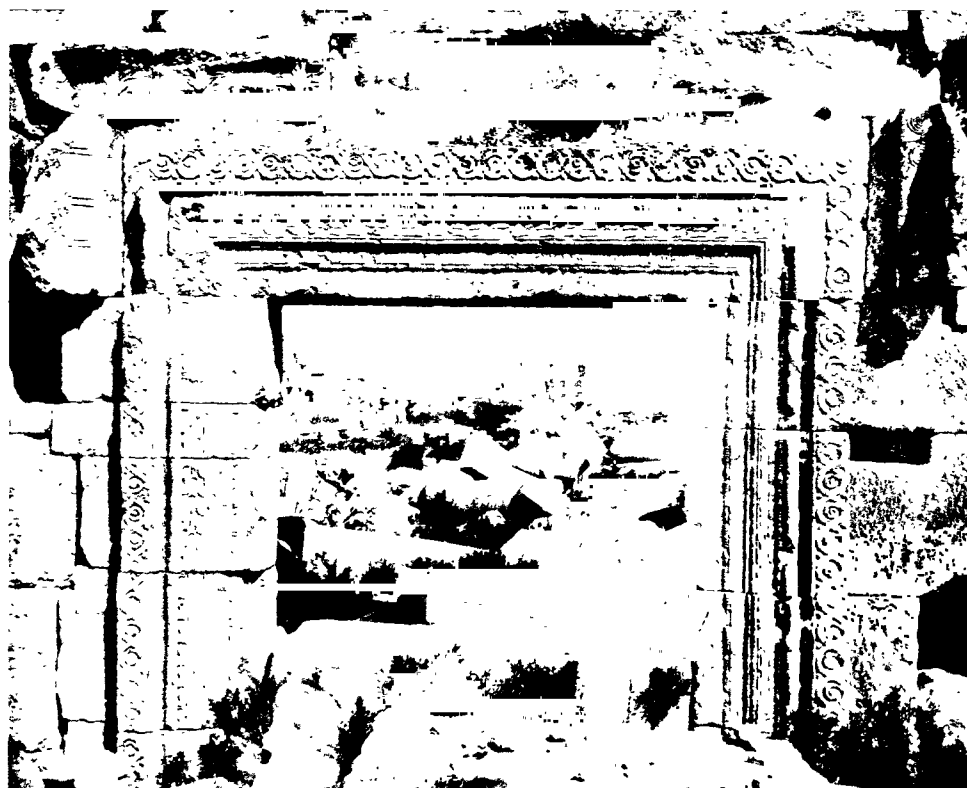
¹Part III, insc. 70.

the thickness of the east wall, its outer curve showing but slightly on the exterior. The capitals of the nave are the only details of interior ornament that are to be found



South wall of East Church at Ksédjbeh.

among the ruins. They are of three varieties — the uncut Corinthian variety with garlanded volutes, the Doric capital with ornamented echinus, and the grooved kind like those at Bābiskā. The exterior decoration may be studied in the two portals in the south wall, both of which are well preserved. The more easterly of the two portals is



East portal in south wall of East Church at Ksédjbeh.

the richer in decoration. The jambs are built up in courses. The deep moldings of the jambs and lintel are interspersed with bands of ornament. The lintel is provided with a heavy hood molding, in profile a deep cyma recta, ornamented with anthe-mions and acanthus leaves in low relief. The outermost ornament of the doorway is a border of narrow

interlacing fillets studded with small beads, the interlacings being filled with scrolls, stars, and rosettes, the outer spaces with small disks. Within this border is a deep cyma, swelling well at its lower curve, beneath which is a fine bead-and-reel molding. Inside of this is a flat band of bay leaves. Then comes a narrow cyma reversa. The two innermost members are two simple bands separated by the bead and reel. On the upper band of the lintel is the inscription,¹ which gives the date 414-15 A.D., and tells us that the church is ἔργον Κωνσταντίνου. The other portal is practically the same, without the ornamental bands; it also has a hood molding, but it is bare of carving. The windows in this wall are small and rectangular; its cornice is of the common type.

DĀR KĪTĀ. CHURCH OF PAUL AND MOSES, 418 A.D. The oldest of the three churches, at Dār Kītā, which we have called the church of Paul and Moses from an inscription upon one of its portals, corresponds almost exactly, in proportion and measurements, with the church at Bābiskā. The body of the church measures 36 by 27 cubits. The west end is devoid of openings, and the number of intercolumniations is the same as at Bābiskā; but the apse arch and the central nave are a trifle narrower, giving greater width to the side aisles. The plan of the apse does not follow the example of the East Church at Bābiskā, but,

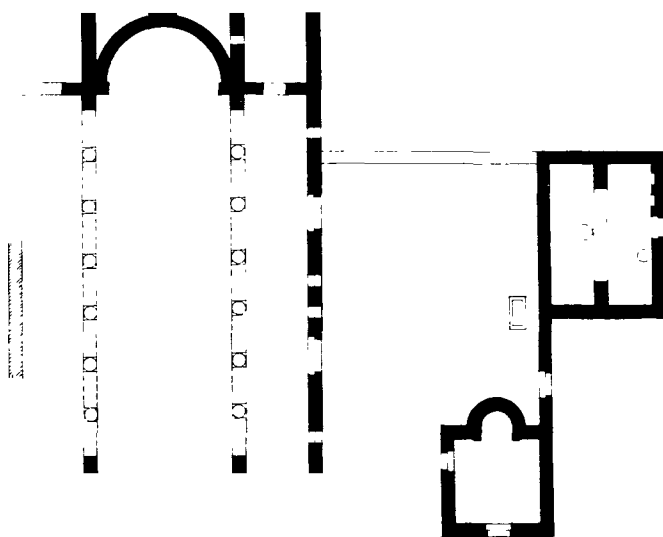


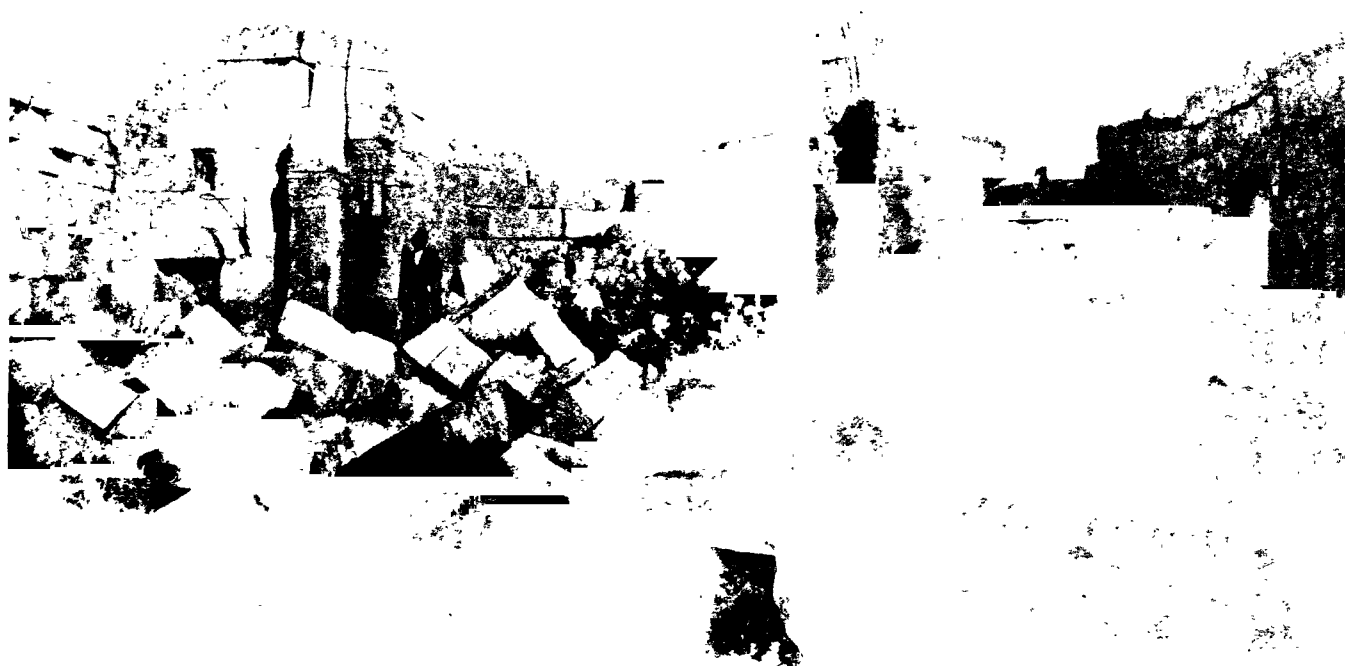
Fig 51. Plan of church of Paul and Moses, at Dār Kītā, with dependencies.



South wall of church of Paul and Moses, at Dār Kītā.

¹ Part III, msc. 73.

like the church at Ksêdjbeh, returns to the old fourth-century style of concealing the exterior curve behind a straight wall. The entrances consist of two large portals in the south wall, but round-topped windows are introduced in this wall, which is a little higher than that of the Ksêdjbeh church. The ornament closely resembles that



Interior of church of Paul and Moses, at Dâr Kîta, looking toward apse.

of the two sister churches described above: the capitals of the nave are chiefly of the uncut Corinthian order, and are of the same dimensions as the capitals of the other contemporaneous churches. The shafts, 3.25 m. high, are .55 m. shorter than those at Bâbiskâ; the moldings of the apse arch and the responds are practically the same. There was no impost molding in the apse. The two south portals are reproductions of those at Ksêdjbeh, and an inscription[†] on the same part of the corresponding lintel



Interior of apse excavated.

gives the date 418 A.D., and the name of the ܡܝܬܪܝܢܐ, or architect, as Kyros.

BAPTISTERY, 422 A.D. The position of the baptistery differs from that of either of the examples described above. In this case it stands in the southwest angle of the cloister court, a square building complete in itself and perfectly preserved, with its apse, its western portal, and its side entrance toward the church. The building is 4.75 m. square, and the apse opening is 1.85 m. wide. Within the apse is a low parapet, a cubit high and .44 m. wide; behind this

[†] Part III, insc. 57.

the floor is sunken below the pavement level of the building, providing a font of semi-circular form, .94 m. in radius. There are apertures in the wall for the letting in and overflow of water. On the left of the arch, as you face it, is a cupboard in the thickness of the wall. The semi-dome of this little apse is admirably preserved and is an excellent example, on a small scale, of the semi-domes in dry masonry that were so common in the churches of the whole region. The sole ornament of the interior of this building is a symbolical disk, incised upon the key-stone of the arch, and the impost molding, quite deep and rich, that is carried around the curve of the apse and returned to form pilaster-caps. The exterior of the baptistery is quite as interesting as its interior. The exposed apse, with its rounded semi-dome and deep impost moldings, is perhaps the earliest and best-preserved example of its kind in Syria. The two portals are framed in heavy moldings, of good profile, but without bands of ornament. That on the west shows the use of the bead-and-reel molding, and has a symbolical disk in the center of its lintel and a broad cavetto door-cap, carved with erect acanthus leaves. The portal is surmounted by a stilted relieving-arch of five voussoirs with incised moldings. The other portal presents also a cornice of acanthus leaves, with an ornamental



East wall of baptistery of church of Paul and Moses, at Dâr Kitâ, showing exterior of apse.



Interior of apse baptistery of church of Paul and Moses, at Dâr Kitâ.

ing as its interior. The exposed apse, with its rounded semi-dome and deep impost moldings, is perhaps the earliest and best-preserved example of its kind in Syria. The two portals are framed in heavy moldings, of good profile, but without bands of ornament. That on the west shows the use of the bead-and-reel molding, and has a symbolical disk in the center of its lintel and a broad cavetto door-cap, carved with erect acanthus leaves. The portal is surmounted by a stilted relieving-arch of five voussoirs with incised moldings. The other portal presents also a cornice of acanthus leaves, with an ornamental

disk in the center. One of the lower members of the lintel molding bears an inscription¹ in Greek, which gives us the date 422 A.D. There is no relieving-arch above this



Baptistery of church of Paul and Moses, from the northwest.

portal, but a tall, round-topped window without moldings. The stonework about this window, as will be seen in the photograph, presents a number of joints that are neither vertical nor horizontal, giving an effect almost polygonal. The cornice, that is carried all round the top of the wall, shows no sign of a gable above it; the building was undoubtedly roofed with a pyramid of wood.

The southern gateway of the close, adjoining the southeast angle of the baptistery, is a simple rectangular portal, with molded jambs and lintel, the latter bearing an inscription² with the date 431 A.D.

KAŞR IL-BENÂT. CHURCH. One of the largest and most magnificent churches of all Northern Syria, that at Kaşr il-Benât, certainly belongs to this period, if we may judge by comparison. This church does not stand amid the ruins of a town; it was the central feature of a great religious establishment, situated above the Roman road, and on the north side of it where the road rounds the extreme northern limit of the Djebel Bārishā. It is therefore, properly speaking, in the Djebel Halaḳah.³ The church is in a very dilapidated condition. It lies to the south of the ruins of extensive conventual buildings, vast inns for the accommodation of pilgrims, and a great tower still preserving portions of its six stories intact, the tallest structure extant among the ruins of Northern Syria. Of the church little remains in situ but the western wall and portions of the great apse and side chapels. The walls

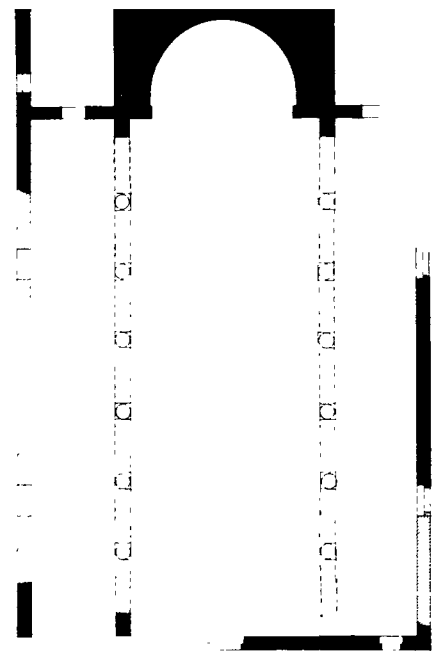


Fig. 52. Plan of church at Kaşr il-Benât.

¹ Part III, insc. 48.

² Part III, insc. 56.

³ See Part I.

of the apse, preserving one of its pilasters, its impost moldings, and three of the voussoirs of the main arch and one respond of the nave arcade, together with fragments of details lying within the church, serve us in the dating of the structure. The plan of this church is in all respects like that of the church of Paul and Moses at Dâr ẖitā, and the same scheme of proportion is observed. The main body of the church is 20 m. (36 cubits) wide by 26.60 m. (48 cubits) long. The chancel arch had a span of 14 cubits, while the central nave was nearly 20 cubits broad. There were seven intercolumniations on either side of the nave, each 3.63 m. wide. The western portal has the appearance of having been cut through at a period later than that of the building of the church. The north aisle is wider than the other by .18 m., while at Bābiskā, it will be remembered, the south aisle was the wider by .30 m. The interior ornament



Interior of church at ẖaṣr il-Benāt, looking toward apse.

consists only of the arch of the apse and the capitals of the nave arcades; the former is deeply molded, the outer molding being a cyma recta carved with anthemions and honeysuckle ornament. The apse arch springs from a pilaster-cap of well-executed Corinthian style, bearing a small cross within a circle at the outer angle of its abacus. We find here an impost molding carried around the apse at the springing of its semi-dome, which, with the almost classic cap of the pilaster, reminds us of the early churches of the Djebel Riḥā, with the difference that the impost molding does not form an architrave above the cap and below the arch molding, but abuts the cap at its own level. The caps of the responds beside the apse are similar to those at Dâr ẖitā and Bābiskā, having only a set of moldings, with no attempt at richer ornament. The capitals of the nave seem to have been of only two sorts, one of the Corinthian order well cut, a little too low to be classic, and the other of the uncut Corinthian style, with garlanded

volutes. One of the former kind, which stood nearest the apse, in the south range of columns, bears a medallion containing a Greek inscription.¹ Little remains of the ex-



Capital near the apse in the church of Kaṣr il-Benât.

terior decoration save two lintels, one in place on the south side, the other lying face up on the north. These show substantially the same moldings as the doorways at Dâr Kītā and Ksêdjbeh; but the hood molding with its anthemion ornament is, in this case, a part of the lintel itself. The inscription on the capital referred to above gives the name of the architect Kyris. Dr. Prentice thinks that there can be no reasonable doubt that this Kyris was the same as Markianos Kyris, the architect of the East Church at Bābiskā; he also believes that Kyros, who built the

church of Paul and Moses, is the same man as this Kyris. If this be true, we have an approximate date for the great church at Kaṣr il-Benât. This theory is certainly borne out by the details of the three churches, which may easily have been designed by the same hand. This might also be said of the church at Ksêdjbeh, which was the work of Kyrillas.

DANĀ (NORTH). CHURCH,² 483 A.D. A church of basilical form, but of proportions somewhat different from those of any of the foregoing examples, and belonging to the end of the century, was published by MM. Texier and Pullan, in their work "Architecture Byzantine." This edifice was seen at Dānā, while these gentlemen were making the journey from Aleppo to Antioch by the old road in 1840. It is not mentioned by M. de Vogüé, who visited Dānā about twenty years later, and if any portions of it are still in situ, they are completely hidden by the buildings of the modern village. But it has probably been destroyed, for Dr. Prentice found the inscribed and dated lintel,³ described as in situ in the above-mentioned publication, lying loosely in a modern wall. I have taken the plan from "Architecture Byzantine," and shall describe the church as it stood, from the other illustrations and the text that accompany it.

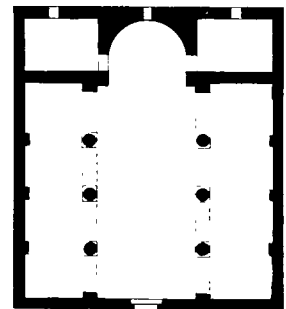


Fig. 53. Plan of church at northern Dānā.

The building was nearly square, measuring 16 m. by 14 m. outside; the nave, 11.10 m. long and 13.10 m. wide (inside), was divided by two rows of three columns each; the central aisle terminated in a semicircular apse that was concealed on the exterior by a straight east wall. The peculiarity of the plan, besides that seen in its proportions, lies in the direct communication between the apse and its side chambers, and in the

¹ Part III, insc. 76.

² Texier and Pullan, *Architecture Byzantine*, Pl. LIX. This church and the canopy tomb at the same place are the only monuments of this region published in the work.

³ Part III, insc. 90.

lack of doorways connecting the aisles with either of them. According to the drawings, the construction of the church was similar to that of other buildings of the same century in this region: the arches of the nave were stilted; their imposts were small, consisting of a single cubical block; and there were but three independent voussoirs in each arch. The wall pilasters or responds in the aisle walls opposite the columns are the only striking features not found in other churches of Northern Syria, and are suggestive of the Romanesque and Renaissance responds of much later date. The ornament here seems to have been not unlike that of the earlier churches of the country described in these pages; the capitals were of the uncut Corinthian order, with garlanded angles. The apse arch was richly molded and of the horseshoe form, an unusual style for apse arches in this region.

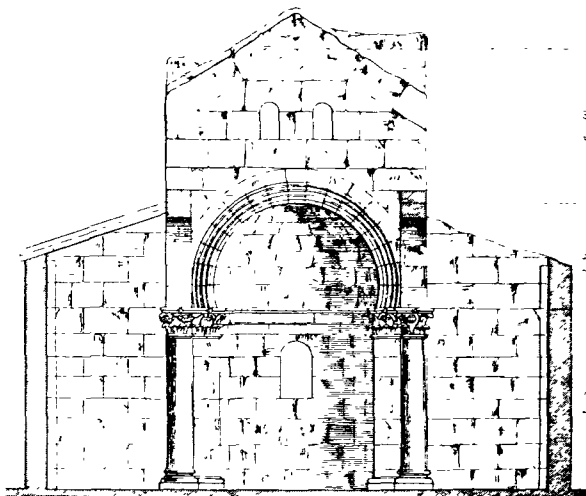


Fig. 54. Section of church at northern Dānā.

MSHABBAK. CHURCH. We found no churches in Northern Syria with dated inscriptions of the second half of the fifth century; but a number of dated buildings of other kinds were found which illustrate a few of the architectural innovations that were introduced with the advance of the century, and the dated church at Dānā, published by Texier and Pullan,¹ but now completely lost, is an index. It is by a comparison of the details of the church at Mshabbak with those of these dated buildings that we are enabled to assign this edifice to the latter half of the century. This church is the most perfectly preserved building of basilical plan that we found in all Northern Syria:

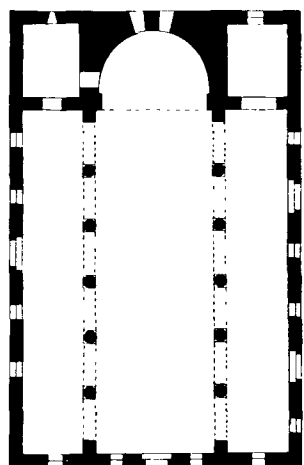


Fig. 55. Plan of church at Mshabbak.

the replacing of the fallen stones of the gables, and a restoration of its wooden roofs, are all that would be required to make it a practicable house of worship. It stands on the northwest side of a small and poorly built town in complete ruins, situated in a group of low hills beyond the circle of the Djebel Ḥalaḳah, about four miles southeast of the Djebel Shêkh Berekât. M. de Vogüé did not visit this site, but saw photographs of the church, taken by a resident of Aleppo, which he used in the reconstruction of the ruined churches which he published (see note, page 133, "La Syrie Centrale"). So far as I am able to discover, this church has never been published with a plan drawn to scale.

The plan is of the ordinary type of the fifth-century churches of the Djebel Bārishā, and the proportion of length to breadth is the same. It is, how-

¹ *Architecture Byzantine*, Pl. LIX.

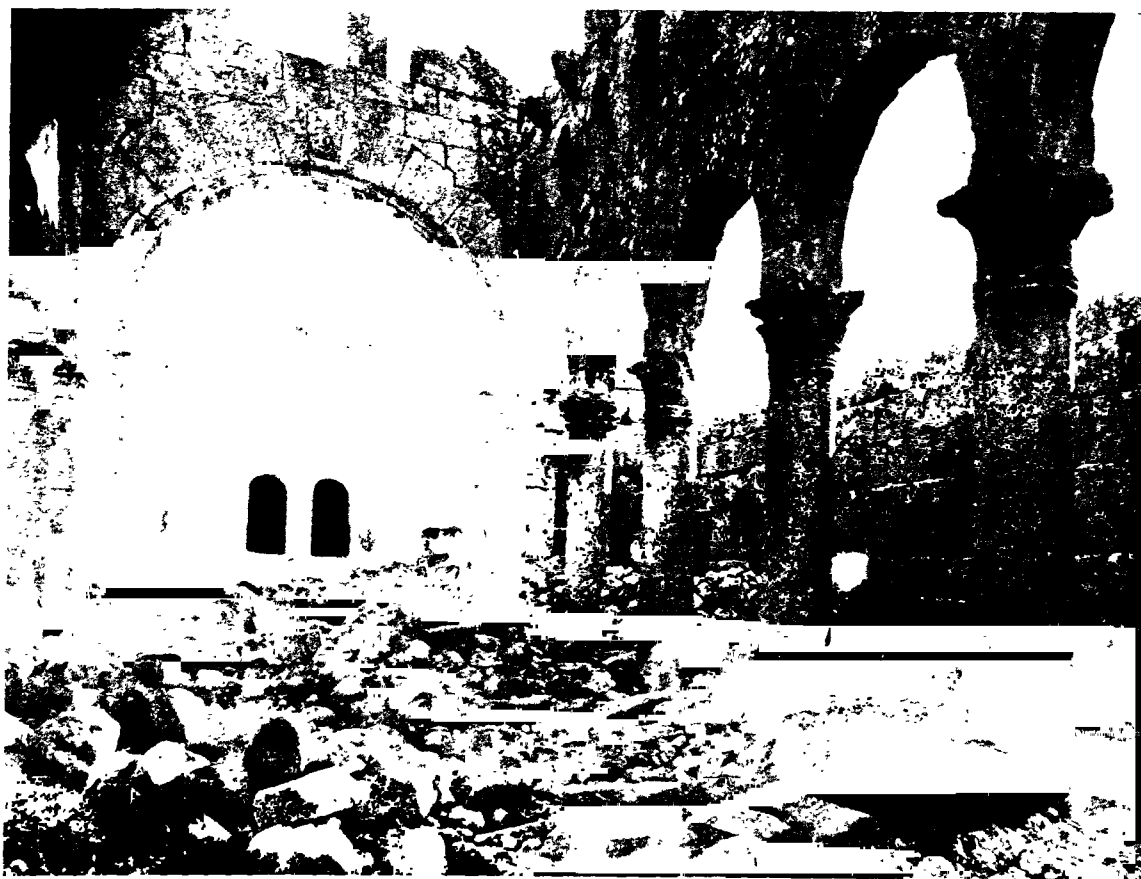
ever, a smaller building than the early dated churches described above, being only 32 cubits long by 24 cubits wide inside, and although its proportions are the same, it



West façade of church at Mshabbak.

is not a reduction to scale of the larger buildings. Instead of reducing the width of the intercolumniations and preserving the same number of columns, the measurements are retained and the number of intercolumniations is reduced by one. In addition to the two doorways in the south wall, which are common in the earlier structures, we find one on the north and a fine large portal in the western façade. Two windows are inserted in the curve of the apse, one at the end of each aisle, and one on either side of the western portal. This is provided with a relieving-arch of five voussoirs, that may be compared

with the example in the baptistery at Dâr Kītā, which has incised face moldings. The



Interior of church at Mshabbak, looking toward apse.

façade has two stories of openings above the portal; the first consists of three rectangular windows and the second of three round-topped windows. The whole superstructure is designed with a view to greater height than the earlier churches; the columns are higher, being nearly five meters high, and the arches are stilted upon a cubical block. Upon this narrow impost is placed another block which answers for two voussoirs, one for each arch, and above this begins the set of eleven voussoirs, some long and some short, interlocking with one another to secure greater strength; thus the voussoirs fill the spandrels completely and are carried up to a level line upon which is laid a single course (see Fig. 3*c*, page 25). Above this are the nine large windows of the clearstory, separated by single blocks of stone which carry the arcuated lintels. Above these lintels there are only two more courses, including the cornice.



Church at Mshabbak, from the southwest, showing aisle wall and clearstory.

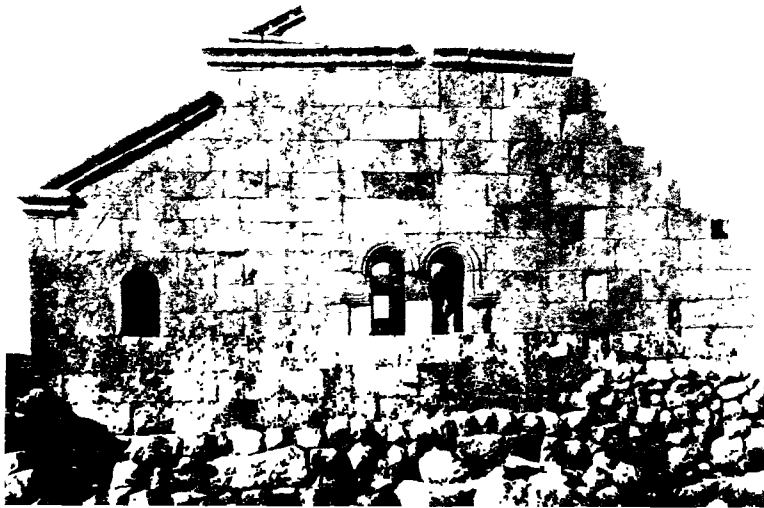
The eastern gable of the church is built upon the arch of the apse, and the building east of this point is but one story high. The flat east wall is carried well above the springing of the semi-dome to support a wooden roof, which protected the vault construction. The south chapel, or diaconicum, was roofed by an extension of the aisle roof, but the prothesis may originally have been carried up as a tower.

The interior ornament is rather poorer than in many of the earlier churches. The apse arch is adorned with a set of moldings that breaks out horizontally above the pilasters; it has also an impost molding, which is carried around the semicircle of the apse. The angle-caps are fair examples of late Corinthian; but the capitals of the nave arcade are a nondescript lot of debased Ionic and Corinthian orders. The necks of the columns have moldings which would have been more appropriate at the foot, while the bases have only a clumsy band in lieu of moldings. Above the center of the

apse arch is a large symbolic disk in relief, representing the cross with the **A** and **Ω**, all within a conventional wreath.

The exterior decoration is still confined almost entirely to the portals; the windows are

as plain as in the earlier churches, with one exception: the coupled windows of the apse are provided with a deep set of moldings which terminate half-way down the sides of the opening and break out horizontally about .40 m. on either side. The same treatment is to be seen in a bath at Serdjillā, which is dated by an inscription¹ of the year 473 A.D. The main portals of the church are framed with good moldings and adorned above with heavy orna-



East end of church at Mshabbak.

mental caps. The door-cap of the western portal is enriched with flat foliate designs inwrought about three large symbolical disks. Those of the south portals consist each of a heavy ovolo carved with shallow, running foliate designs. The carved ovolo molding, as the crowning feature in the decoration of portals, though quite common in the buildings of the Djebel Riḥā during the fifth century, seems to have been sparingly used in the mountains farther north during that century, and not very abundantly in the century following. When the carving is of good quality, this is one of the most effective



Fig. 56. Plan of church at Kōkanâyā.

portal ornaments in the architecture of Northern Syria, and one that is perhaps the most characteristic.



Exterior of apse, church at Kōkanaya

KÖKANÂYÂ. CHURCH. The older of two much-ruined churches at Kōkanâyā is probably to be assigned to this period. The plan of its eastern end, which

¹ Part III, msc. 60.

is the best-preserved portion of the ruin, is particularly interesting, following, in a way, that of the East Church at Bābiskā. The outer curve of the apse is permitted to show between the side chambers, being exactly tangent to the line of their east walls. A large arched window was placed in the center of the curve; this is the earliest example that we found of a large opening in this position, if, indeed, it occurred in any other churches. The church is quite small, its main body measuring only 18 cubits by 24. The



Interior of church at Kōkanāyā, looking toward apse

fragments of ornament which remain would also indicate an early date. The angle-caps of the apse are of the Corinthian order, partially carved; while the capitals of the nave arcade are of the uncut Corinthian style, with large medallions, carved with foliage and crosses, upon the faces toward the central nave.

SERDJIBLEH. CHURCH. The principal church at Serdjibleh preserves its west wall up to the clearstory level, and considerable portions of its apse and diaconicum. It is of the ordinary plan, with a flat east wall which had three small windows opening into the apse. There seem to have been five arches on either side of the main nave; but the peculiarity of the church is that the responds on each side of the apse arch are carried forward as short walls for a distance of two meters. In the end of the projecting wall on the south there is a rectangular hole cut with care and precision, as if to receive the end of a rail. The capitals of the main columns are a very plain variety of uncut Corinthian. The impost molding of the apse is composed of a simple band and a splay face; but the cap molding of the piers which carried the apse arch, though a continuation of the impost molding, consists of two bands surmounted by a broad cymatium. The arch itself was treated with rather flat moldings.

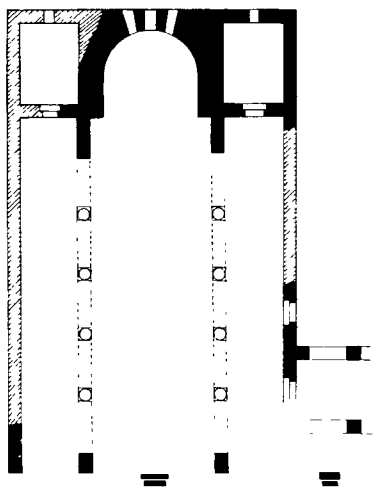


Fig. 57. Plan of church at Serdjibleh.

The west façade was built of large blocks; the cornice of the aisle walls was car-

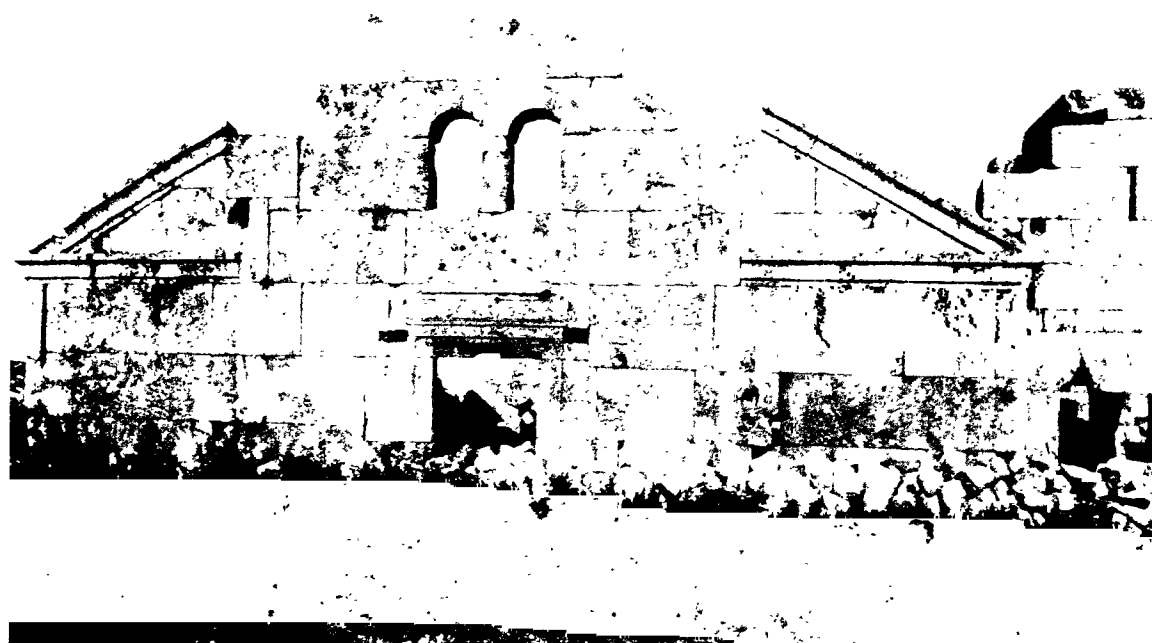
ried across the ends of the aisles upon the façade, forming half-pediments with the raking cornice of the aisle roofs on either side. The single portal was framed with



Interior of church at Serdjibleh, looking toward apse.

good moldings, the outer band of which recalls the interlaces of the early fifth-century portals at Ksêdjbeh and Dâr Kîṭā, but the hood molding is omitted. Directly above the portal, below the line of the clearstory, are two coupled, round-topped windows separated by a narrow block ornamented with an engaged colonnette of the debased Ionic order.

Adjoining the façade on the south are the remains of a building the lower story of which consists of two rows of quadrangular piers, and has only one wall, that on the



West façade of church at Serdjibleh.

west. The ceiling of the ground story was made of slabs of stone which formed the floor of the upper story, which was itself roofed with stone slabs. The upper story has narrow slit openings in the west wall, and larger openings on the side toward the court on the south of the church.

KFER. CHAPEL. The small type of church edifice with an undivided nave seems to have been common in this century as well as in the fourth, particularly in smaller or poorer communities. A well-preserved example was found at Kfer, in the Djebel il-A'la, a mile south of Benâbil, a hundred and fifty meters or more to the east of a ruined town of considerable extent, but poorer, architecturally, than many of the towns of the district. This chapel is 15.50 m. long by 6.60 m. wide, with a semi-domed apse protruding beyond its eastern wall, and an open portico along its south side, upon which open two portals. The



Interior of chapel at Kfer.

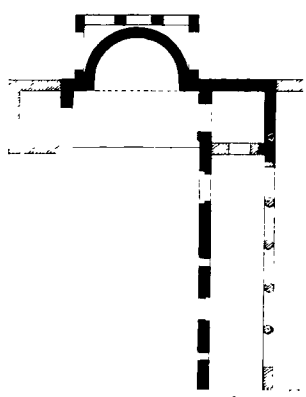
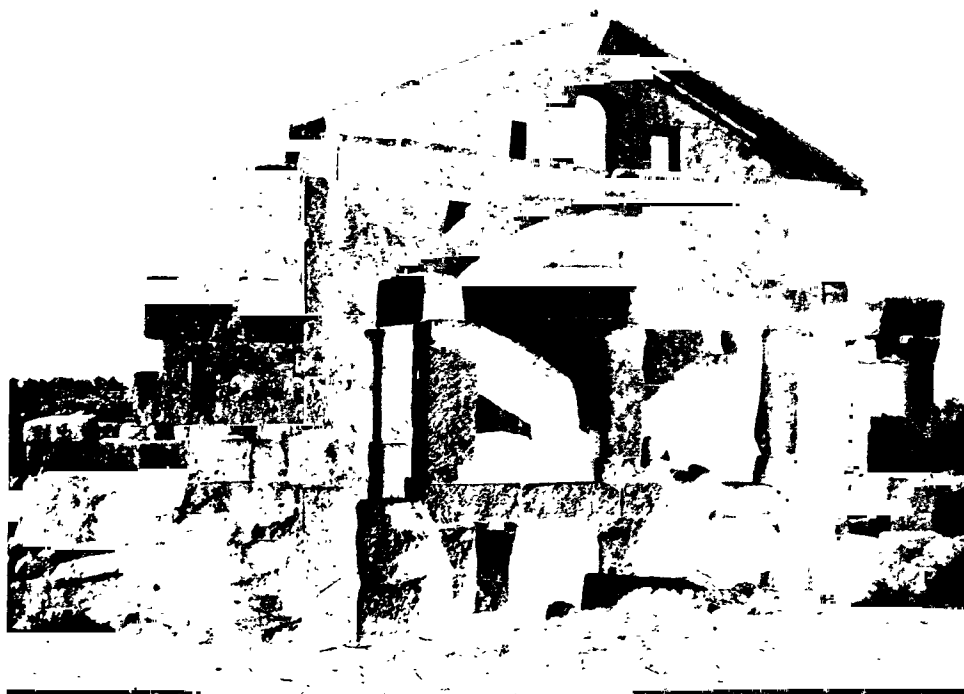


Fig. 58. Plan of chapel at Kfer.

eastern end of this colonnade was inclosed to form a diaconicum, and a small chamber built out on the other side seems to have provided the prothesis. The former was connected with the nave by a broad arch, and seems to have been carried up in two stories to the level of the roof of the nave, as a sort of tower. The other was reached by a narrow doorway, but it is in ruins. The lateral window openings were rectangular, but the eastern gable contains a round-topped window between two rectangular openings above the apse arch. The apse is a beautiful specimen of construction, the semi-dome being built of large blocks of stone concave on the inside and convex on the exterior, perfectly fitted and presenting a smooth spherical surface to the weather.¹ There is no impost molding within, but this feature is conspicuous on the outside; below it are three small loopholes opening into the apse. The apse arch is adorned with rather flat moldings which spring from

¹ At a later period a two-story colonnade of square piers was constructed outside the apse, apparently to support a roof of wood above the semi-dome, to protect it.

angle-caps of richly wrought Corinthian pattern, one of which is ornamented at the side with a large symbolical disk. The base of the angle pier is provided with good



Exterior of apse, chapel at Kfër.

moldings. The broad arch, opening into the diaconicum, consists of eleven voussoirs. The archivolt, on the side toward the nave, is adorned with a rich set of moldings and ornamental bands, which recall those of the portals of Dâr Kītā and Ksêdjbeh. Here are the bead-and-reel molding, the band of bay leaves, and the cyma recta with its anthemions and acan-

thus ornament; but the outermost member is different, consisting of blunt cusps, like those of the baptistery portal at Bābiskā, all around the arch moldings. This arch springs from caps of the Corinthian order, fairly classic in design. The two south portals are reminiscent of portals that have been already described in this chapter; the larger, that to the east, being framed in deep moldings, like the western doorways in the south walls of the church at Dâr Kītā and the church at Ksêdjbeh, while the other, with its molded jambs and lintel and its cavetto cornice, closely resembles the doorways of the baptistery of Dâr Kītā.

SRÎR. CHAPEL. Another church with undivided nave, of somewhat different plan from the foregoing, but to all appearances belonging to the same period, a little later in the century, perhaps, is that at Srir, near the ruined town of Serdjibleh,



Arch in south wall of chapel at Kfër, leading into the diaconicum.

in the northwestern portion of the Djebel Halakah, a few miles east of Kaşr il-Benât. Srir is the name of a small group of ruins of which this church is the central feature. Serdjibleh is the ruined town about a quarter of a mile to the northeast of Srir. This chapel, for it is scarcely large enough to be called a church, is in a remarkable state of preservation, from the well-worn pavement to the apex of its gables. The body of the chapel is 25 cubits long by 15 cubits wide, with two portals on the south side, one on the north, and one on the west, and a portico along its south wall. At the east end a broad chancel arch, with a square doorway on either side, opens into an oblong compartment, at right angles to the nave, projecting less than a meter beyond the nave on the north side, and 3.30 m. on the south, where it opens, by a narrow doorway, upon the end of the portico. This compartment was not divided by walls, and if it was ever partitioned off for prothesis, diaconicum, etc., this must have been done by means of screens of wood or textile fabrics. The nave is provided with round-topped windows, high in the wall, forming a clearstory of seven openings on either side, and of four in the west wall. The pseudo-transept, which was but one story high, had five windows to the east and two in the south end. The cornice molding of the nave is carried horizontally below the gable, forming a tympanum at either end, pierced with three round-topped windows just above the cornice, and a circular opening in the apex. The ornament of the interior is confined to the chancel arch, which has a set of deep moldings surmounted by the cuspidate

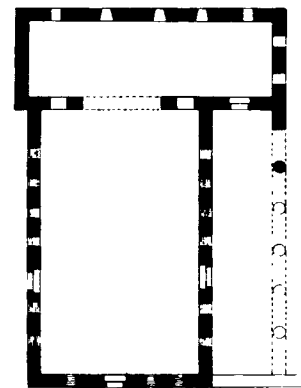


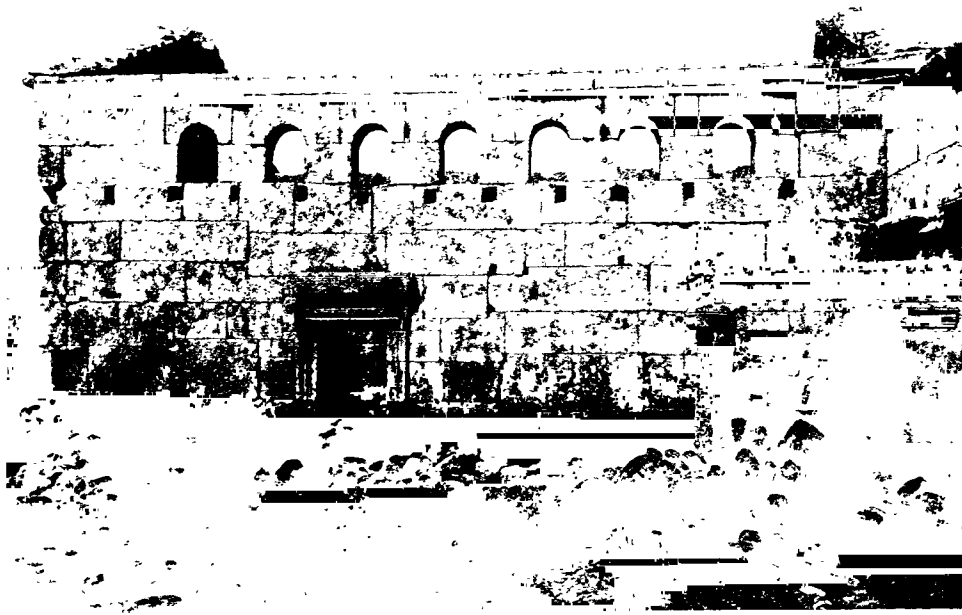
Fig. 59. Plan of chapel at Srir.



Interior of chapel at Srir, looking east.

ornament that we have seen over the side arch at Kfêr. These moldings are returned at the springing of the arch, and are carried horizontally to the side walls. The pier-caps are of the uncut Corinthian order; the base moldings are deep and of good profile. Between the lintels of the clear-story windows are narrow blocks of stone which are carried through the wall; on the inside they are

carved into simple corbels to receive the ends of the roof beams. The only carved adornment of the exterior, besides the cornice, is that of the more westerly of the south



South wall and remains of portico of the chapel at Srir.

portals, and the capitals and architrave of the colonnade. The former has the molded jambs and lintel of a fourth-century doorway, and a door-cap, elevated a little above the lintel moldings, decorated with intricate incised geometrical patterns. Of the portico only a single column and one stone beam remain. The

capital of the column is of the debased Ionic type which appeared in the fourth century. The architrave moldings consist of two bands beneath a deep cyma recta. The holes for the roof beams of this portico may be seen below the windows of the clearstory. The colonnade was originally carried around the three other sides of a cloister court.

DJEBEL RIḤĀ. It has already been observed in these chapters that a large majority of the churches of the Djebel Riḥā seem to have been built during the fourth century. We found, however, six out of twenty which may be safely assigned to the fifth and sixth centuries. Of these, two, and possibly three, belong probably to the fifth. As may be seen from the plans, these edifices are smaller than the fourth-century churches in the same locality, and their proportions do not conform to the rules observed by the greater number of the earlier churches in the same neighborhood, but to those carried out in the fourth-century churches in the Djebel Bārishā, i.e., the proportion of 4:3 for the main dimensions of the interior. The plan of the east end appears from the outside to be the usual one, but in the interior it is found that there are no lateral walls between the side compartments and the curved wall of the apse.

DJERĀDEH. CHURCH. The little church of Djerādeh, a ruined town already described in the section of the last chapter devoted to civil architecture (page 127), is one of the examples mentioned above. It stands near the center of the town, on the south side of a group of religious buildings which inclose an oblong court. Though the building has been completely destroyed, it is not impossible to determine its plan and to discover the salient features of its details. The body of the church measures

28 by 21 cubits. There were two portals on the south, one on the north, opening upon the close, a large portal in the west wall, and one on the south side of the diaconicum. At the west end a broad, inclosed narthex extends across the entire width of the church. This had a broad opening divided by two columns. In the middle of the central nave is an oblong depression terminating toward the west in a semi-circle. This is now filled with ruins, but has every appearance of having been a confession. The superstructure was extremely low for its breadth, the column shafts being only 2.30 m. high. The only windows preserved in the ground story are mere loopholes. The apse had an impost molding of the simplest profile, and the responds at both ends of the nave arcades were engaged columns. The prothesis was built up in two stories: a round-topped window may still be seen in the second story, overlooking the aisle roof. Of the ornament very little remains. The capitals of the nave arcade were of very plain debased Ionic order, without echinus; those of the two porch columns were simple right-lined bracket capitals. Adjoining the narthex on the north is a well-preserved tower of five stories. Its ground story consists of arches on three sides and a wall with a small opening on the west. Its floors were all of slabs of stone extending from wall to wall. Next to this, on the north, is a compartment 4.50 m. wide, opening upon the close between two square

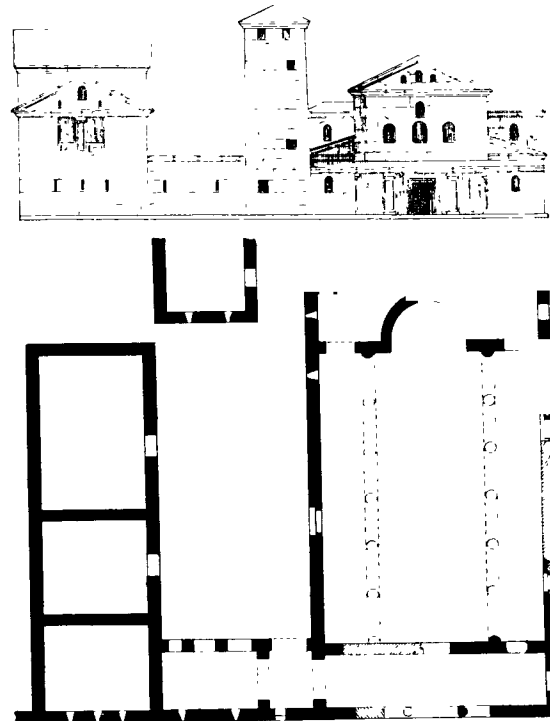


Fig. 60. Plan and restoration of church at Djerâdeh.



Tower and south side of residences adjoining church at Djerâdeh.

piers. Then we have a long, narrow building of two stories which occupies the entire northern side of the court. It has two doorways upon the court and two pairs of coupled windows in the second story, one on the south and one in the west end. These are divided by engaged colonnettes of debased Ionic style.



West end of clerical residences and tower adjoining church at Djerâdeh.

This building would seem to have been the clerical residence. The building at the east end of the close is too much ruined to warrant description.

BĪNIN. CHURCH. Bīnin, a small ruin about half-way between Ruwê-hā and Dêr Sambil, is now the site of a modern village of four or five houses, that has grown up owing to the proximity of a little valley, on the south, where some soil has

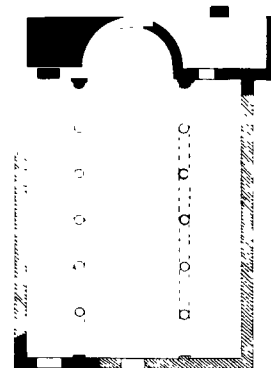


Fig. 61. Plan of church at Bīnin.

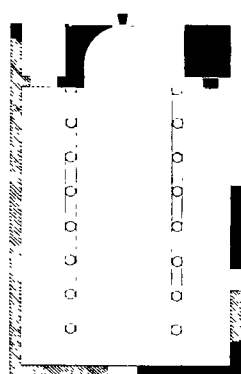
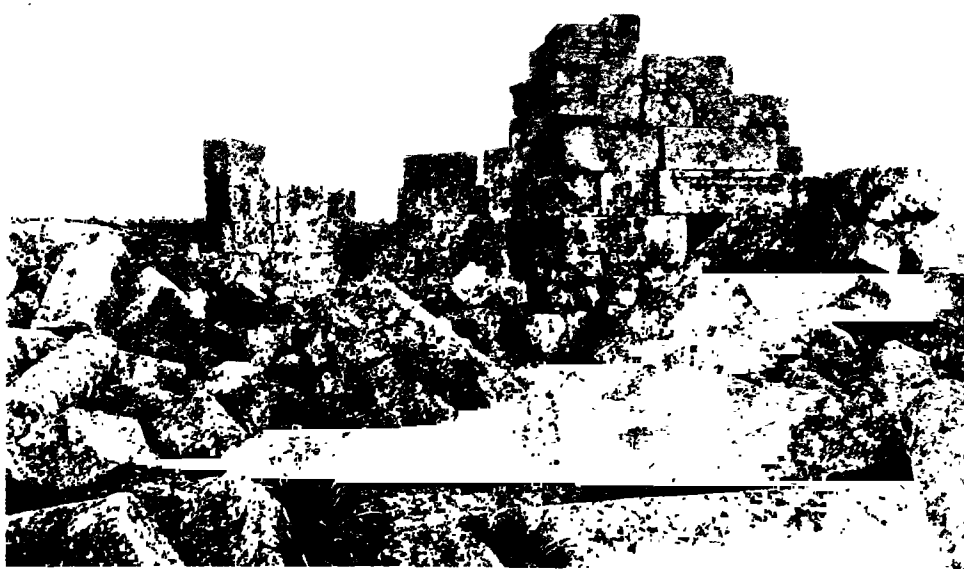


Fig. 62. Plan of church at Btirsā.

portions, the main difference being that the diaconicum extends beyond the south wall of the main body of the church and has an entrance at the east. The capitals of the little church are exceedingly good copies of the classic Corinthian order; all other details of ornamental character have perished completely.

BTIRSĀ. CHURCH. The small deserted and ruined town called Btirsā is situated a few minutes south of Midjleyyā. Its little church is exactly similar in dimensions to that of Bīnin, but its interior arrangement seems to have been different. The apse and side chambers

were arranged in the usual way, but the curve of the apse is a little deeper. M. de Vogüé discusses the system of the interior supports of this little church,¹ though he gives no ground plan of it. This system is unique in the church architecture of the region; it consists of short columns, seven on



Interior of church at Btirsā, looking toward apse.

¹ *La Syrie Centrale*, text, p. 99.

a side, carrying an architrave in place of arches. The intercolumniations are quite narrow, measuring only 1.80 m. The capitals are of the bracketed Syrian order, and the profile of the architrave is very simple. The apse has one small window; the piers on either side of the apse, which carried the great arch, were provided with good Corinthian caps; the arch was ornamented with rich moldings which were returned above the caps of the piers. Of the superstructure we know nothing.

ECCLESIASTICAL BUILDINGS. In connection with church architecture, I have already mentioned the ecclesiastical buildings that are attached to a number of the churches. These, in some cases, may be of conventual character, but in many others they probably are not. They consist of residences for the clergy, inns for the accommodation of pilgrims, and various other structures, the purpose of which is not always clear, besides the baptisteries, which have been described with the churches to which they belong. The clerical residences, as a rule, are not very well preserved; they are constructed usually on the plan of ordinary private residences with porticos, but are somewhat narrower and much longer, providing a long row of small chambers in two stories upon one side of the cloister court, if that position be practicable. Such were the buildings connected with the East Church at Bābiskā, the church at il-Bārah, and the little churches of Srir and Kfēr. At Dār Ẹitā there was no room for these buildings upon the close, and another court, of irregular shape owing to the nature of the site, was made to the west of the church. All these residences were of the simplest rectangular style, entirely devoid of moldings, unless, perhaps, at the top, where a simple cymatium was used. The walls of these houses at Dār Ẹitā are interesting for their semi-polygonal character, the lower portions being laid in polygonal style with heavy unfinished bosses irregularly disposed over the outer surface, and the upper courses being laid in quadrated blocks. An inscription on the rectangular pier of one of these houses gives the date 436 A.D.¹

Another style, without colonnades, and more ornate, owing to its decorated coupled windows, is illustrated in the clerical residence at Djerādeh, which has been described on page 153.

The inns are naturally larger, but are equally severe in style. They are known to have served this purpose by an inscription² upon one of them at Dēr Simrān,³ describing the building as a *παροδελεῖον*. In this instance the inn was for pilgrims to the shrine of St. Simeon Stylites. There seem to have been other stopping-places for pilgrims at Ẹaşr il-Benāt and at Dēr Termānin.

ẸAŞR IL-BENĀT. INN. The great inn at this place will serve as an example of this class of structures. It is built in three stories, in the plain rectangular style. The walls are built of small blocks of irregular sizes, but the jambs and lintels of the doorways and windows are of large monoliths. It will be noticed in the photograph that

¹ Part III, msc. 59.

² Part III, insc. 121.

³ La Syne Centrale, Pl. 114; text, p. 128.

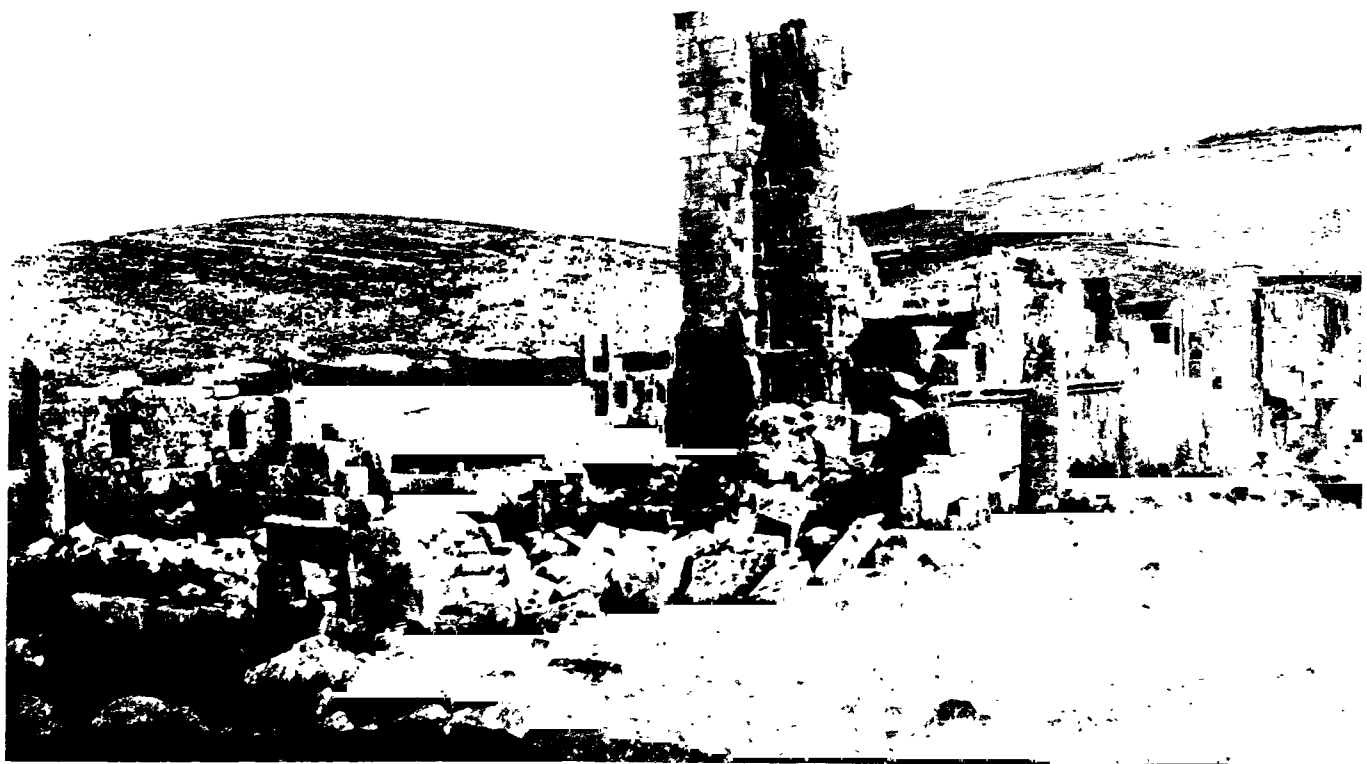


Inn at convent of *Qaṣr il-Benât*, south façade.

the rear wall of the building has fallen, for we may look between the piers of the loggie, through the doorways and windows of the front wall, into the open country far beyond. There are a number of these buildings on this site.

TOWER. The great tower, over 30 m. high, on the north side of the church, is the dominating feature of this ruin. One half of this huge

structure is preserved throughout its six stories. The partition walls are carried up from bottom to top, dividing each story into one large and two small compartments; one of the latter was occupied by the staircase. The first floor was of stone slabs, the



Tower and ruins of church at *Qaṣr il-Benât*.

others were of wood. The windows are all rather small. On the level of the fifth floor, in the larger compartment, two large corbels protrude from the wall. These carry pilasters through the uppermost story to the top of the wall, where one may see the spring-stones of arches that spanned the width of the tower. It is not impossible that these arches were built for the support of a semanterium, the ringing instrument mentioned on page 102. The walls of the smaller compartments, which are somewhat protected from the weather, retain considerable remnants of fine plaster with painted decoration in geometric and symbolical patterns in red, yellow, and green.

KHIRBIT HÂSS. ECCLESIASTICAL BUILDINGS. On the south side of the ancient church at Khirbit Hâss is a large group of buildings which are shown in plan in M. de Vogüé's Plate 59. It is evident from the ruins that these buildings are later than the



Ecclesiastical buildings adjoining south side of church at Khirbit Hâss.

church itself, not only on account of the differences of detail, but from the fact that the south wall of a small structure adjoining the diaconicum of the church (see plan on page 93) had windows in its second story that opened under the roofs of the building next to it. This may be seen from the photograph, which shows also that the walls of this building are not bonded in with those of the original structure. The building adjoining the old structure has two doorways in its west wall; that nearer the church is framed in moldings and has a dado molding extending on either side, but not to the other portal, which is much plainer, having only a molded cornice upon its lintel. To the left of this doorway is a small niche. High up between the portals is a round-topped window. This building was provided with a portico on the west and

south. To the southeast of the above, and separated from it by a small gateway, is another building planned like a small church, with a threefold division of the nave, with semicircular apse and side chambers concealed by a flat east wall, and provided in front with a columned porch. There were two portals in the west end, one in the central aisle, which is adorned with frame moldings and a richly carved door-cap, and one in the north aisle, which is adorned only with a molded trapezoid upon its lintel.

II

TOMBS

THE funeral architecture of the fifth century followed closely the models created in the preceding centuries. The rock-hewn tombs underwent no perceptible changes; the half rock-cut and half built tombs and the pyramidal mausoleums were further developed and enriched, and at least one more temple tomb was built. Rock-hewn tombs with a broad, descending dromos, surrounded by a balustrade and with a wide-arched vestibule, are common in the Djebel Riḥā, especially at Dêr Sambil.¹ There are also rock-hewn tombs with built façades belonging to this century, substantially like those of the century preceding.



Façade of tomb at il-Mghârah.

IL-MGHÂRAH. TOMB. At il-Mghârah, two hours southwest of Riḥā, we found a tomb of this type that introduced a number of innovations and improvements. The

¹ *La Syrie Centrale*, Pl. 81.

interior chamber is of the common form, and the plan of the vestibule presents no particularly striking features. Its rear and side walls are rock-hewn, and there is an open arcosolium on either side of the entrance to the tomb chamber. The superstructure, however, is peculiar and beautiful. The two columns of the portico stand between deep piers that extend from the side walls; between the columns is a tall stilted arch; the other spaces are bridged by architraves, which rest at their outer ends upon brackets corbeled out from the piers in two courses. The roof of the flat parts is formed of large slabs, and the voussoirs of the arch run through to form a vault over the center. The capitals



Fig. 63. Plan of tomb at il-Mghârah.

of the monolithic columns show an excellent treatment of the uncut Corinthian order with garlanded volutes; the lower parts of the two brackets at the side are carved with moldings and a band of bay-leaf ornament; the architrave has two bands and a cymatium, which are carried from the outer ends to the arch, where all three members are curved gently upward and carried over the arch. On the face of the arch these moldings are no longer plain, but are carved with rich foliate designs and separated by narrow bead-and-reel and dentil moldings. On either side of the arch the architrave is surmounted by a heavy ovolo cornice elaborately carved, the portions over the openings being adorned with a grape-vine growing out of a richly decorated cantharus, and the ends with flowing acanthus leaves set obliquely.

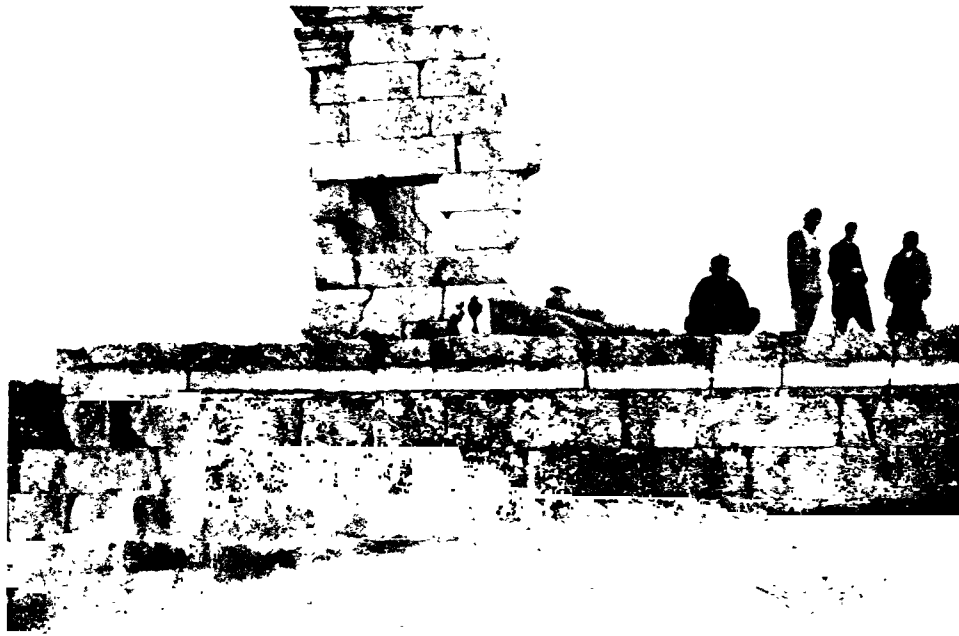


Pyramidal Tomb I, at il-Bârah.

IL-BÂRAH. PYRAMIDAL TOMB I. Of the three pyramidal tombs at il-Bârah there is one which appears to be somewhat older than the others. It will be noticed that the pyramid is higher and steeper than that of Bûdâ and that the angle pilaster and deep cornice have given way to a deep uncarved ovolo molding which encircles the tomb

at .55 m. below the base of the pyramid. The portal is framed in good moldings and is surmounted by an uncarved ovolo cornice. The tomb contained three sarcophagi.

HÂSS. TOMB OF DIOGENES (SO CALLED).¹ The most famous, probably, of all the great mausoleums published by M. de Vogüé is the tomb at Hâss, called that of



Tomb of Diogenes (so called), from the west.

Diogenes, but which appears, from more recent discoveries, to have been in reality the tomb of Antoninos, son of Diogenes, and of one Eusebios. It would be difficult to make a complete restoration of the ruin as we find it to-day; but forty years ago there seems to have been more of its superstructure in situ. I have attempted to make another

restoration of this structure on the basis of that made by M. de Vogüé, but with changes suggested by the finding of a single important detail that was not seen by the original editor. It should be noticed at the outset that the restoration given in Plate 70 of "La Syrie Centrale" does not correspond in all particulars with the plans shown in Plate 71; the plans showing five columns in the portico of the ground story and five on each side of the peripteros above, while the restoration shows but four in each place. Then, also, the plan of the upper story and the elevation of the east side in its actual state at the time show piers with pilasters at the four angles, while the restoration represents piers with engaged columns. I shall take, as a basis for reconstruction, the two drawings which may be taken to show the actual state of the tomb in 1860-61, together with the present remains of the monument, including the newly discovered detail.

The plan of the ground story (Fig. 64) is given from measurements taken by Dr. Prentice, who entered the tomb with difficulty through a hole broken in the wall above the doorway, and found five unpublished inscriptions² upon the sides of the sarcophagi within the arcosolia. The doorway is now entirely choked with soil and debris, and the interior of the tomb is filled up to the tops of the sarcophagi. The lower portions of the tomb in

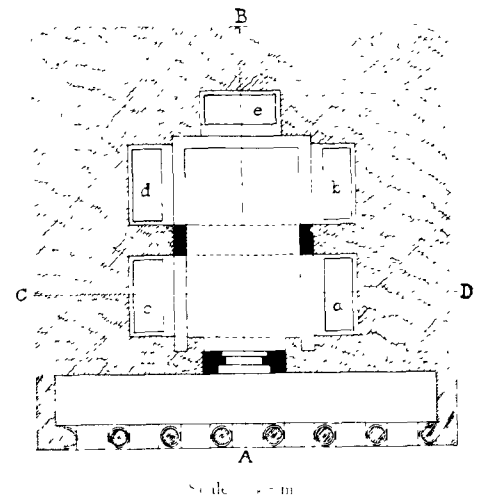


Fig. 64. Plan of ground story.

¹ La Syrie Centrale, Pls. 70, 71.

Part III, inscs. 157-161.

this part were hewn from the solid rock to a level of about .50 m. above the crowns of the arcosolia (Fig. 65). The piers between the lateral arcosolia, which supported the transverse arch, are of cut stone, as are the jambs of the doorway and all of the structure above the arcosolia, including the transverse arch, which carries the slabs of the ceiling, and the wall arch at the east end. In this portion of the structure, all of which is in situ, my plan does not differ materially from the other; but in the lower portico the first discrepancies appear. The plan in Plate 71 of "La Syrie Centrale" shows five free-standing columns, as I have said; the "actual state" shown in Plate 70 gives an engaged column, one free-standing column, and the base of another, all so disposed that the whole number of columns could be only four, showing that there was an error somewhere in the presentation of the monument. I have placed six free-standing columns in the same space (Fig. 66), in view of necessities of reconstruction (conditioned by the arrangement of the superstructure) to be discussed presently, and have retained the engaged column beside the anta. More-

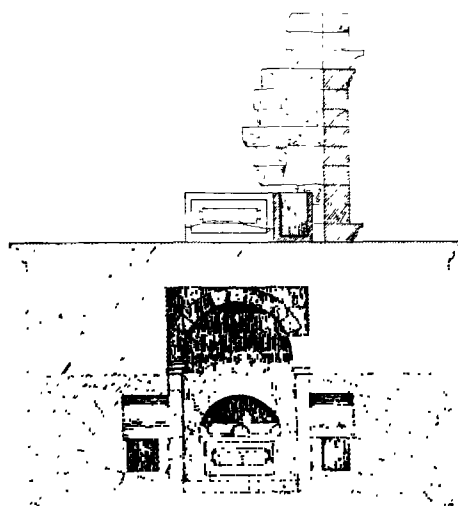


Fig. 65. Section CD, actual state.

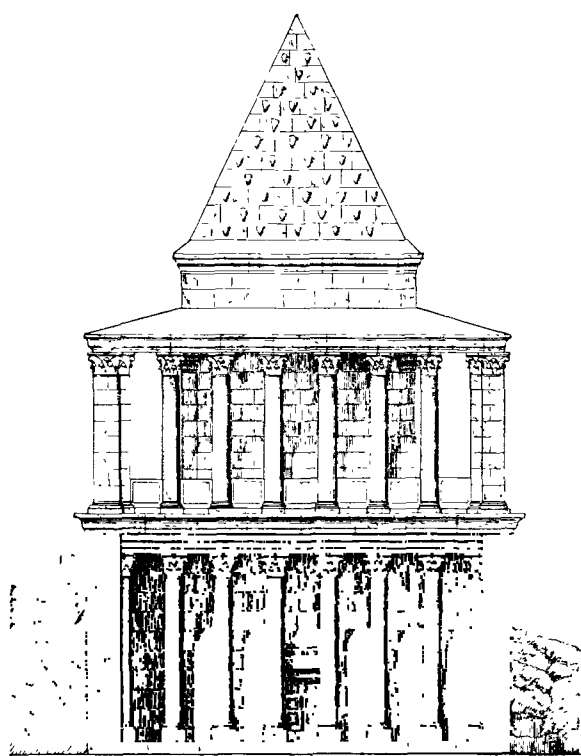


Fig. 66. East elevation, restored.

over, I have placed an architrave, drawn from fragments with an inscription¹ upon them, above these columns, to carry the ends of the slabs that formed the ceiling of the portico; for there is no example in this region in which such slabs are laid directly upon the capitals, and there is no other place where this architrave could be placed in M. de Vogüé's restoration except at the top of the wall of the upper tomb chamber, where the inscription could not be seen so well. In the east elevation of the upper story I have retained the pilaster shown in the "actual state" of Plate 70, giving it the same dimensions, and have used six columns, of course, as below. The space between these columns is .90 m.; and this brings us to the discussion of the south elevation, where only one story could be seen. Near the

¹ Part III, inscs. 168, 169.

² Part III, msc. 170.

a sunken panel on one side contains the names of those who, as we know from other inscriptions, were the owners of the tomb. No better place can be found for this slab



Tomb of Diogenes (so called), at Hâss, from the southwest.

than between the columns of the south façade, the place nearest to its present position. This should give us the space between the columns, and such a spacing allows five intercolumniations, or six columns (Fig. 67); for if we attempt to place two such slabs between each pair of columns we should have to make the intercolumniations too wide for any number of columns

except two, which is manifestly too few. In this elevation (Fig. 68) I have widened the central intercolumniation to accommodate the doorway of the tomb chamber,

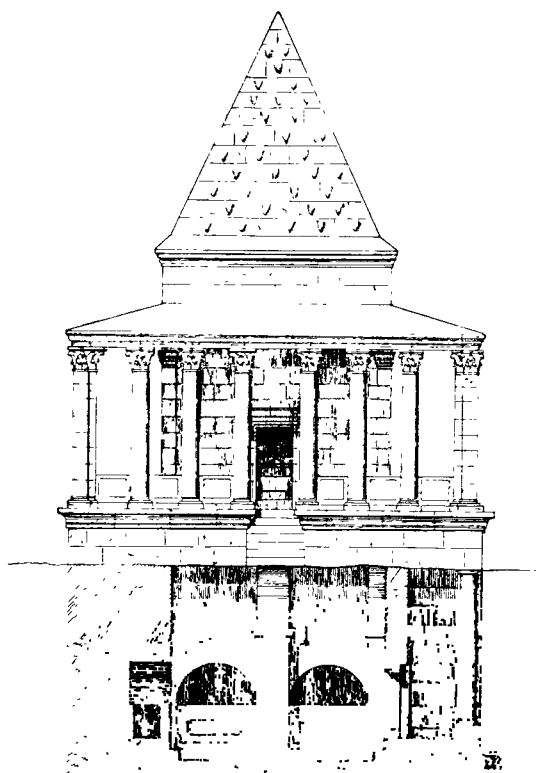


Fig. 68. South elevation, restored, and Section AB.

which must have been of fairly large proportions, judging from the size of an inscribed lintel¹ found by Dr. Prentice, which was almost certainly a lintel of a doorway in this tomb. The widening of this space necessitates

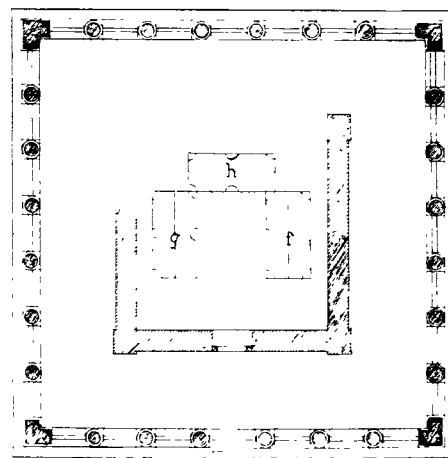


Fig. 67. Plan of upper story.

the narrowing of the piers at the angles; but this is a minor detail. The drawings in "La Syrie Centrale" show no means of approach to the upper story; but I am inclined to believe that there were steps, substantially like those shown in Figs. 67 and 68. The arrangement of the other details is copied directly from

¹ Part III, insc. 165.

M. de Vogüé's publication, though slightly different profiles are given to the moldings. They are all represented by fragments on the site—the cornices, the architraves (Fig. 69), the stones of the pyramid; all, in fact, but the capitals of the columns. The arrangement and disposition of the burial-places are discussed by Dr. Prentice in Part III of this publication, based upon the inscriptions found by him and by MM. de Vogüé and Waddington on the site.

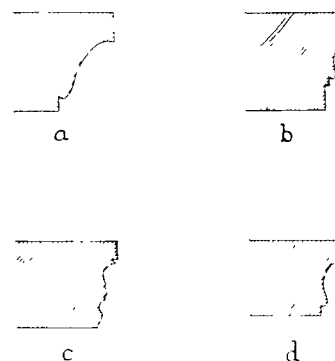


Fig. 69. Profiles of moldings.

a, cap of podium; *b*, architrave of lower portico; *c*, molding below pyramid; *d*, architrave of peristyle.

RUWEHĀ. TEMPLE TOMB.¹ The remaining temple tomb is situated in Ruwêhā, at the opposite end of the town from the site of the similar structure dated 384 A.D. (see page 113). It is manifestly later than the other tomb; but how much later, it is difficult to determine. The presence of the earlier tomb makes it possible that this one may have been built in imitation of it at any period; but there seems to have been but little disposition on the part of the architects of this region to copy monuments. Their resources were apparently inexhaustible, and the endless variety represented in their tomb structures would show that they took full advantage of them. The tomb, though reproducing the earlier monument in a general way, differs from it in arrangement and proportions.² The podium, which here also contained a sepulchral chamber, was higher than that of the other tomb, and there seems to have been no approach to the pronaos. The super-

structure is much lower in its proportions, giving a rather squat effect. The details are treated in a more careless manner, and the departures from classic models are far more apparent than in the other tomb. The location of this monument is especially confusing when we come to a discussion of its probable date. It stands within the walled courtyard of the "Bizzos Church" and occupies a position on the north of the church, almost symmetrical with the tomb of



Temple tomb at Ruwêhā.

Bizzos on the south side. Now this church is not dated, but when it is compared in detail with the dated buildings of Northern Syria it finds its place in the sixth century. Again, if this Bizzos, son of Pardos, was the bishop of Seleukeia who bore that name, we have other grounds for this assignment. But the question arises, Was this tem-

¹ *La Syrie Centrale*, Pl. 91.

² For plan, see page 226.

ple tomb earlier or later than the church? I think it is not unsafe to answer that it was earlier. It is not inconceivable that Bizzos should have placed his church and his own tomb with reference to the position of another tomb, perhaps that of his ancestors, which might have been built a century or even more before.

III

CIVIL ARCHITECTURE

PUBLIC BUILDINGS. Numerous large public buildings, baths chiefly, so far as we may judge from the remains, were built in Northern Syria during the fifth century. The most notable of them is at Serdjillā, in the Djebel Riḥā. There is another large building at il-Bārah, that has been broken up for building material, so that its plan is unrecognizable, which also may have been a public bath. It stands on the east side of the *wadi* that separates the ruined city from the modern town. At Frikyā there are the remains of an equally large structure, that has also been despoiled to build the modern village. This, too, may have been a bath. Its position, in the lower part of the ruins, would add weight to this conjecture. At Iḥāss, Ruwêḥā, and Dêr Sambil we found dilapidated remains of large buildings. All of them, so far as may be judged from fragments of details, may be assigned to the fifth century. Public buildings seem to have been rarer in the more northerly sections of the country, and here again their destruction has been complete. The most extensive ruin in the Djebel Bārishā was found at Bābiskā. It was a structure of extensive and highly articulated



Ruin of large building at Bābiskā, from the southwest.

ground plan, and of unusual height. The great central chamber extended up through three stories of rooms on either side of it. The fall of the lofty walls has so completely filled the interior that it would be impossible to determine its purpose without removing the debris. The photograph of this ruin shows its extent and height.

SERDJILLĀ. BATHS,¹ 473 A.D. The baths at Serdjillā, which were published by M. de Vogüé, are reproduced here as the finest example of their kind that has been preserved. We were so fortunate as to discover an inscription in the mosaic pavement of the main hall, giving the date of the baths as 473 A.D. It was buried in .50 m. of soil and debris, and escaped the notice of the discoverers of the building. This mosaic is described elsewhere in these chapters (page 289). No further description of the building and its interesting arrangement of rooms need be given. I have adopted the divisions made by M. de Vogüé. The only new light shed upon the monument by the inscription is with regard to its history. The baths were built for the convenience of the town by one Julianos and his wife Domna, in the year 473 A.D. There is no suggestion of pagan allusion, as we might expect to find in a bath inscription of earlier date, and there is nothing in the inscription or in the mosaic pictures that suggests Christianity, although the inhabitants of the town and the builders of the baths were undoubtedly Christians,

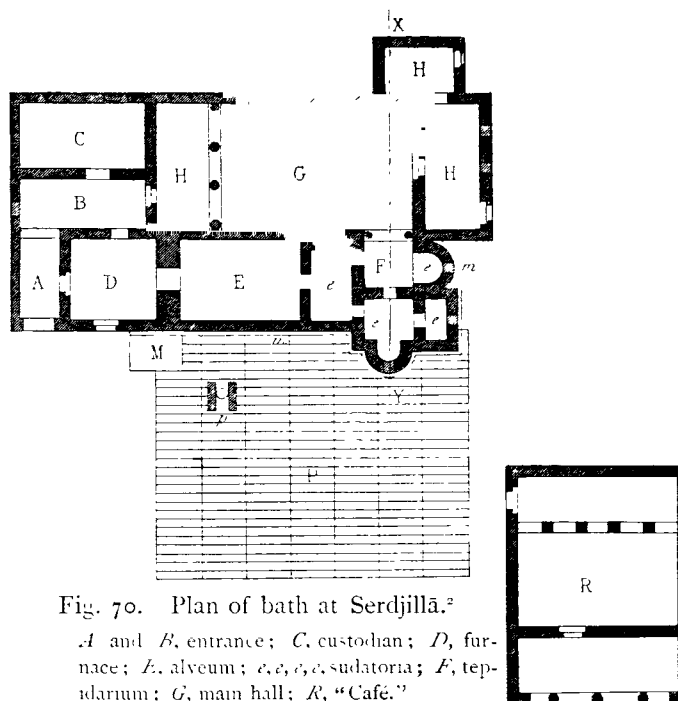


Fig. 70. Plan of bath at Serdjillā.²

A and B, entrance; C, custodian; D, furnace; E, alveum; F, tepidarium; G, main hall; H, "Café."



Public baths at Serdjillā, from the south.

as their fathers had been for a century before this time. It may be mentioned that the interior columns that supported the balcony at the west end of the main hall, and those that carried the arched entrance to the small chamber at its south-east angle, had capitals of good, late Corinthian design, and the coupled windows in the second story of the east wall are provided with moldings like those of the apse windows in the church at Mshabbak (see page 146).

¹ *La Syrie Centrale*, Pls. 55-57. See also *Revue Archéologique*, 1901, II, pp. 62-76.

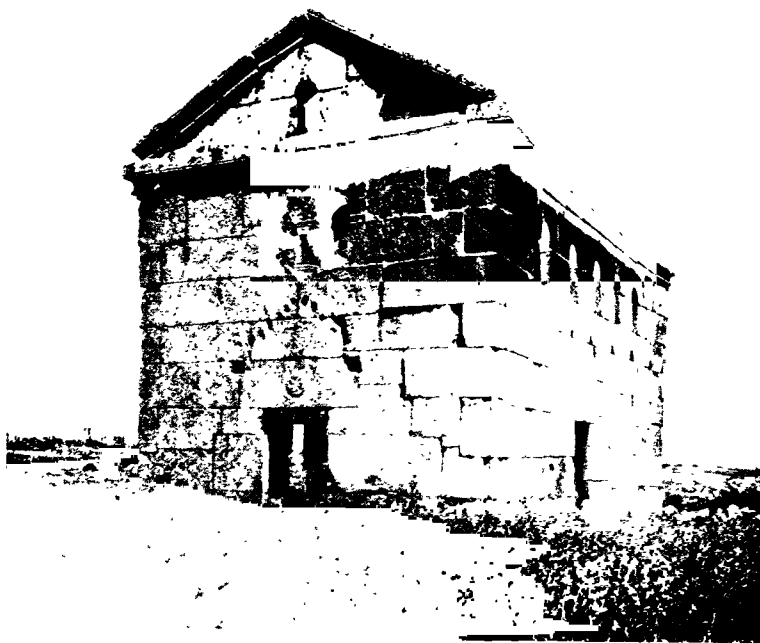
² From *La Syrie Centrale*, Pl. 55.



Bath at Serdjillā, from the southwest. "Café" on the right.

SERDJIBLEH. PUBLIC BUILDING. We found two public buildings in the north that cannot be identified as churches; they are not baths, nor can they be connected with any other buildings in the region. I insert them here because their details indicate that they belong to the fifth century. One of them is at Serdjibleh, in the Djebel Halaḳah; the other is at Bānaḳfūr, in the Djebel Bārishā.

The former building stands quite by itself between the ruin known as Srir and the ruined town of Serdjibleh. It is an oblong undivided structure with high walls, having a doorway on either side and one at the west end, a row of round-topped windows high up on either side, a pair of coupled round-topped windows, separated by an



Public building at Serdjibleh.

Ionic pilaster, above the west entrance, and single windows in the gables. The floor consists of long slabs of stone. Beneath this is a deep crypt cut in the living rock and divided by two rows of square monolithic piers which support the stone slabs of the pavement. This crypt is entered from the outside by a staircase near the southwest angle. There is nothing within to designate it as a place of sepulture; the walls are not plastered, as those of a cistern would have been; it is, in other words, impossible to say for what purpose any portion of the

building was used. The whole structure is devoid of ornament but for its cymatium cornice, the Ionic pilaster between the west windows, and the simple ornamental disks upon the flat lintels of its doorways.

BĀNAKFŪR. PUBLIC BUILDING. A building similar to the above in plan and arrangement, but slightly more decorated, stands on the western outskirts of the ruined town of Bānakfūr. In this case there were two doorways on the south side. The long slabs of the pavement, which are better preserved than in the building at Serdjibleh, were laid crosswise up to within three meters of the east wall, where they were raised to their full thickness and laid lengthwise, making a platform at this end of the building. This portion has almost all fallen in; but I found in the debris in the crypt two well-turned columns with Corinthian capitals, sections of a molded architrave, and two panels of a balustrade. There was, judging from these details, a colonnade upon the platform; but whether the balustrade stood between the columns or formed a parapet for a balcony above them one cannot say. The high round-headed windows have incised moldings, and the portals are provided with that form of decoration that is entirely native to the region. The jambs are perfectly plain, but upon the lintel is a trapezoidal plate in relief, adorned with shallow horizontal moldings cut off sharply at the inclined ends of



Public building at Bānakfūr, from the southeast.

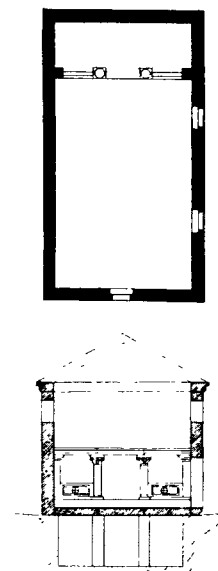


Fig. 71. Plan and restored section of public building at Bānakfūr.

the plate, with a large circular symbolic disk in the center. Above this is a crude attempt at a cornice of acanthus leaves. There are foundations on the south side of the building that may have carried an open portico; but all other traces of it have disappeared.

SHOPS AND BAZAARS.

The shops of the fifth century are substantially like those described as belonging to the preceding century (see page 127), but these later examples are far better preserved. The same plain rectangular style, almost devoid of moldings, that we have seen in the ecclesiastical residences, continued to

The shops of the fifth century are substantially

be employed for this kind of architecture. A large number of examples, especially in the Djebel Bārishā, have roofs of stone for the upper story of the long porticos, long



Bazaars at Bābiskā, northern part of the town.

slabs of stone being laid from the upper architrave of the portico to a projecting molding, of ovolo form, at the top of the front wall of the building. The protruding ends are often carved with moldings, as in the example at Bābiskā, a photograph of which is given at the bottom of this page.

It will be noticed that the spaces between

the piers of the loggia have been partly built up with small, uneven stones. This is the work of modern Bedawi shepherds, who, in winter, occasionally use these buildings as shelter for their flocks. Structures of this character and style are found in large numbers in all the larger ruined towns of the north. In numerous instances they stand on opposite sides of a broad street, presenting an interesting similarity to the modern bazaars of the Orient. In other cases the shops were built facing each other, but the passage between them was closed at one end by a high wall with only a small doorway in it. Occasionally

these structures faced upon a large open square which probably formed a market-place, with stables on one side. The ruined town of Bā'ûdeh, situated on the northeastern edge of the Djebel Bārishā not far from the great Roman road, is composed almost exclusively of buildings of this character.



Bazaars at Bābiskā, southern part of the town.

IV

DOMESTIC ARCHITECTURE

DATED dwellings are not wanting for the fifth century, and those that we have represent various degrees of domestic luxury.

DÊR SÊTÂ. HOUSE,¹ 412 A.D. The earliest dated example was found at Dêr Sêtâ; its inscription gives the year 412 of our era. It is one of the houses published by M. de Vogüé. It will be seen, however, upon comparing the photograph with the detail drawing in Plate 100, that two lintels were confused by M. de Vogüé; for the lintel of the plate is not the lintel of the inscription,² which belongs elsewhere. The lintel of the photograph, which bears the inscription, is quite as interesting as the other. Its decoration consists of a frieze of disks surmounted by a dentil mold beneath a cornice, the cavetto molding of which is ornamented with rosettes. The dentils and the cavetto represent a survival of classic style; but the disks and the rosettes give quite another impression. Beside the doorway may be seen the sockets that supported the wall ends of a flight of steps which mounted at an easy grade to the level of the upper story.



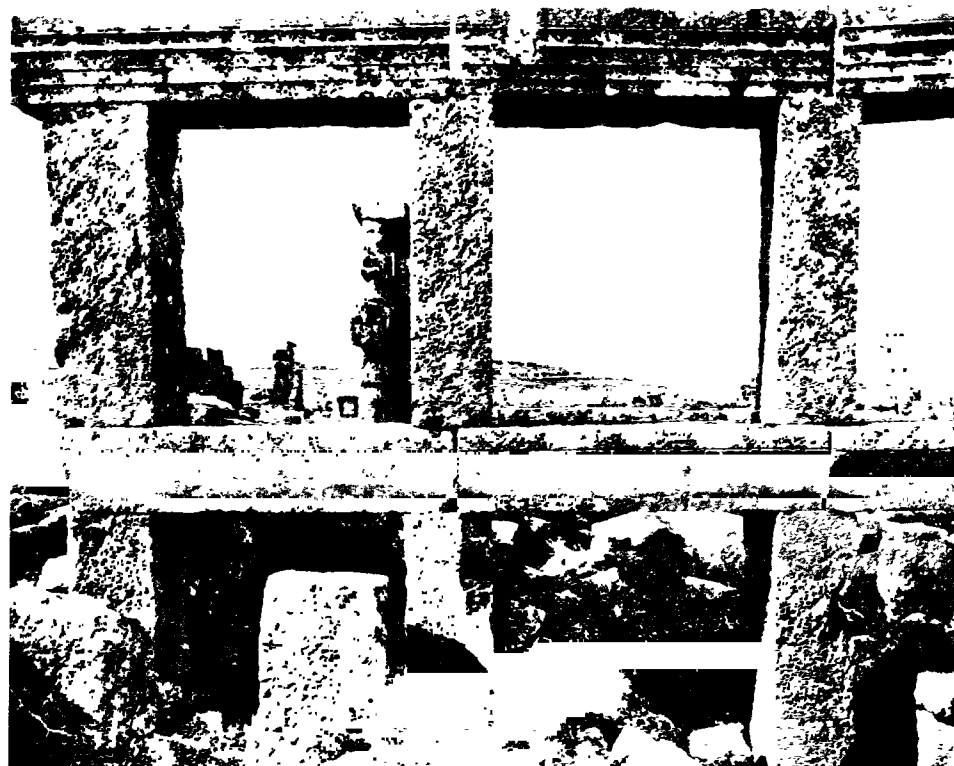
Doorway of house at Dêr Sêtâ.

From the testimony of two dated examples and from a comparative study of the profiles of moldings, the large colonnaded houses of the fifth century, in the more northerly districts, may be divided into three general classes: (1) those whose porticos are of the simplest rectangular style, their only moldings being those of the architraves; (2) those which are like the foregoing, with the difference that molded or corbeled caps are added to the plain rectangular piers; and (3) those which have a colonnade of piers, with or without caps, below, and columns of different styles above. The house with columns in both stories was not unknown in the north, as we shall see; but this degree of magnificence is more characteristic of the residence portions of the houses of the Djebel Riḥā. Houses of three stories, though not uncommon in the more northerly district, are rare among the ruins in the Djebel Riḥā.

¹ La Syrie Centrale, Pl. 100.

² La Syrie Centrale, text, p. 123; also Part III, insc. 16.

(1) **SERDJIBLEH. HOUSE I, 471 A.D.** A dated house of the first type was found at Serdjibleh. An inscription¹ upon its upper architrave gives the date 471 A.D.



Porticos of House I at Serdjibleh.

This architrave is provided with moldings characteristic of the period: three bands of equal width below a cymatium. It is hollowed out above, to form a rain-gutter. The lower architrave suggests fourth-century style, its profile being cut in right lines. The piers are absolutely plain rectangular monoliths. The residence portion of this building is in ruins. It was built of rather small blocks of stone of irregular sizes,

a sort of masonry that seems to have been an easy prey to earthquake. This building faced directly upon a street, and may have been built for shops, but it is not nearly so long as the bazaars of this region usually are.

DÉHES. HOUSE. A single house in this style, with one compartment in each floor, was found at Déhes, near the church at the west end of the town. Its two-storied portico consists of a loggia above and an open vestibule below, each composed of two rectangular piers between the projecting walls of the house, which are returned to form deep pilasters. A single course of stone was laid between the pilasters and the walls of the vestibule, leaving only the central opening for



House at Déhes.

¹ Part III, msc. 93.

entrance. The capitals of the piers of the lower story are of trapezoidal section and are ornamented with incised designs upon the outer face. The lower architrave is perfectly plain, as are the piers and architrave of the loggia above; but the parapet of the loggia is adorned with panels of elaborate designs, and the outer face of the pilaster is ornamented with incised moldings. The whole is an attractive and well-planned little residence, modest and unpretentious.

(2) We found no dated examples of the second class, which was the most common style of house in the Djebel il-A'la and the Djebel Bārishā; but there are many well-preserved specimens in which the profiles of the moldings are exactly similar to those of the house at Serdjibleh.

BĀSHAKŪḤ. HOUSE. An illustration from BāshakūḤ will suffice for the type. It will be seen that the architrave moldings are the same as those at Serdjibleh, and that the piers in both stories have square caps with moldings on all four sides repeating the profile of the upper architrave. Here we find



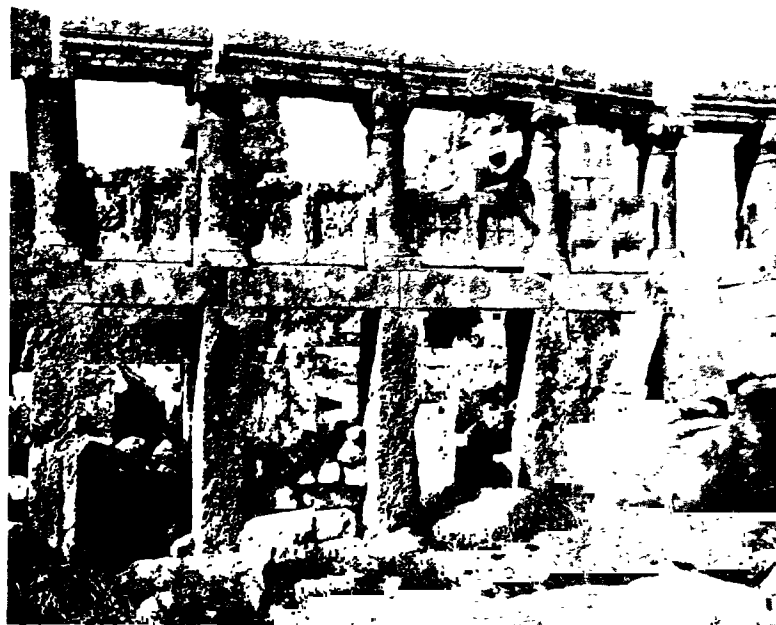
House at BāshakūḤ.

the parapet of the upper story still in place, a paneled slab between every pair of piers. The panels show an interesting variety of moldings. The lower architrave is perfectly plain. There are other good examples of the same style of house in this town, and also at Bākīrḥā, Bāmuḳḳā, Dêḥes, and many other sites.

DÊḤES. VILLA. There is a villa on the southern outskirts of Dêḥes the residence portion of which conforms to this style. The plan of this villa is that of two double houses facing one another upon a narrow courtyard with thin, high walls at the ends. Both stories have rectangular piers with molded capitals, and the parapet is essentially like that at BāshakūḤ.

(3) **SERDJIBLEH. HOUSE II, 470-71 A.D.** The third class of colonnaded house is admirably illustrated in another house at Serdjibleh, that has an inscription upon its upper architrave with the date 470-71 A.D. The lower portico in this example is as plain as that of the first class, and its architrave is devoid of moldings; but the upper story consists of short columns with molded bases, and capitals in debased forms of all

three orders. The upper architrave is molded in fashion similar to the other example at the same place. Here we find the parapet intact, the surface of each slab being



House II at Serdjibleh, facing south.

divided into two, and, in one case, into four panels. Christian symbols are in evidence in raised disks upon the central section of the architrave, in several panels of the parapet, and upon the lintel of one of the doorways of the house. Considerable portions of the house walls are standing; they are laid in small blocks of irregular sizes, while the framing of the doorways and windows is of large blocks, entirely plain but for the ornamental symbolic disk above one of the doorways. Houses of this class are very common in all parts of the

three mountain groups of the north, though in most cases the lower colonnade is provided with molded caps, or caps with brackets on either side.

DAUWÂR. HOUSE I. Beautiful specimens of this class may be seen at Dauwâr, in one of which the little courtyard before the house is entered by a doorway with an overhanging shade-stone, beneath which is a finely carved lintel with dentil mold and deeply carved door-cap, supported at either end by a graceful engaged colonnette with twisted shaft and dainty cap. The portico of the house itself is very like that of the second house described at Serdjibleh, except that the square piers of the portico of the lower story are provided with molded caps.

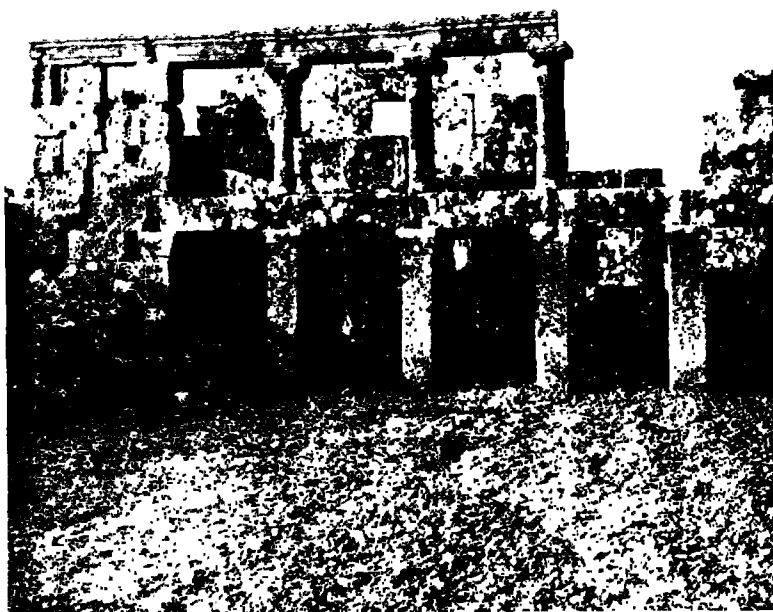


Porticos of house at Maramâya.

MA'RAMÂYÂ. HOUSE. Another interesting house of this type was

found at Ma'ramâyā. It differs from the foregoing examples in minor details only. The caps of the lower portico have moldings on the outer face only, there being a bracket at either side of the cap; the inner side is plain. The capitals of the upper story are all of the same design, a debased Ionic with long neck. Below the astragal of the column is a narrow molding like saw-teeth. An interesting feature here is the parapet, which appears on the outside, like those described above; but each panel serves as the back of a huge stone settle, with deep seat and high arms, that stood between the columns, facing the front of the house, like those in a much older house at Silfâyā (see page 81). The photograph was taken from the ruins of the front wall of the house, looking toward the colonnade. The absence of the wooden floor and roof gives the stone seats an uncomfortable-looking situation; but restore these, and one may see at once how luxurious the loggia of a house like this might have been. A number of houses of this kind are preserved at Kōkanâyā.

KŌKANÂYÂ. HOUSE I. In one example the bases of the columns are omitted, and the shafts are set directly upon the lower architrave. The three columns that are still in situ show three styles of capitals: a debased Ionic, an uncut Corinthian without volutes, and a nondescript square capital with a broad, flat leaf at each angle and a disk upon each face. The moldings of the upper architrave are of excellent profile. At either end of the façade they are broken at a right angle and brought down a short distance along the wall at either end of the portico. A single slab of the parapet, divided into two panels, is in place; the lower architrave is quite plain, but the piers of the lower story have molded caps.



House I at Kōkanâyā.

KŌKANÂYÂ. HOUSE II. In the northern part of the town there is another house, the porticos of which are even better preserved. Here the columns of the upper portico have no proper bases, but the shafts are elevated upon cubical blocks that have little panels carved upon their outer faces. The capitals are of one style, a good example of uncut Corinthian; but the most interesting feature here is the stone roof of the portico, one of the few of its kind that have been preserved. The front wall of the house is of course standing, to support its end of the stone roof of the portico; but the rear

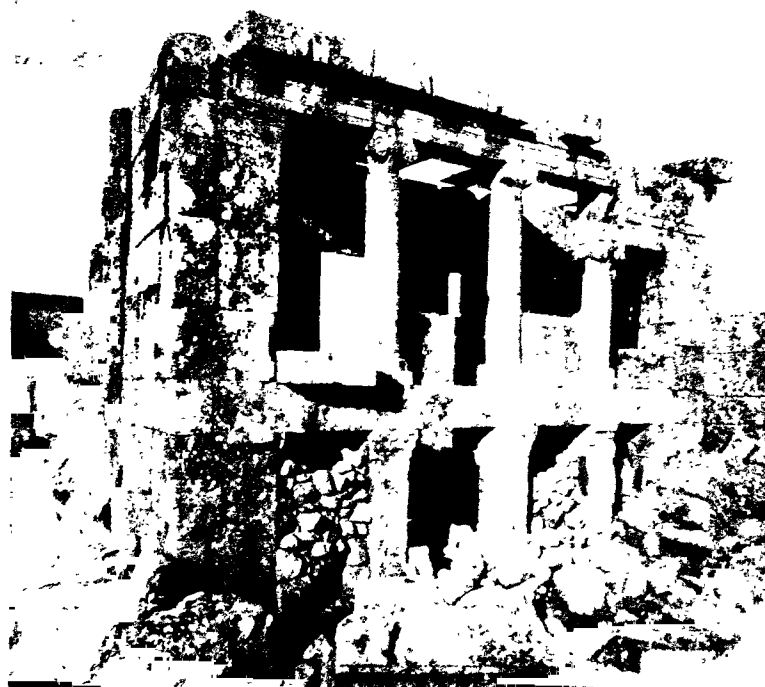
and side walls of the house have entirely fallen down. As the illustration shows, we may look through the doorways and windows of the front wall into the open coun-



House II at Kōkanâyā.

try far beyond. The lower story of the colonnade is filled up with soil and the debris of modern walls that have been built between the columns and have fallen again.

KŌKANĀYĀ. HOUSE III.¹ Kōkanâyā is also the site of a most charming single house which was published by M. de Vogüé. Here again the lower caps are molded on one

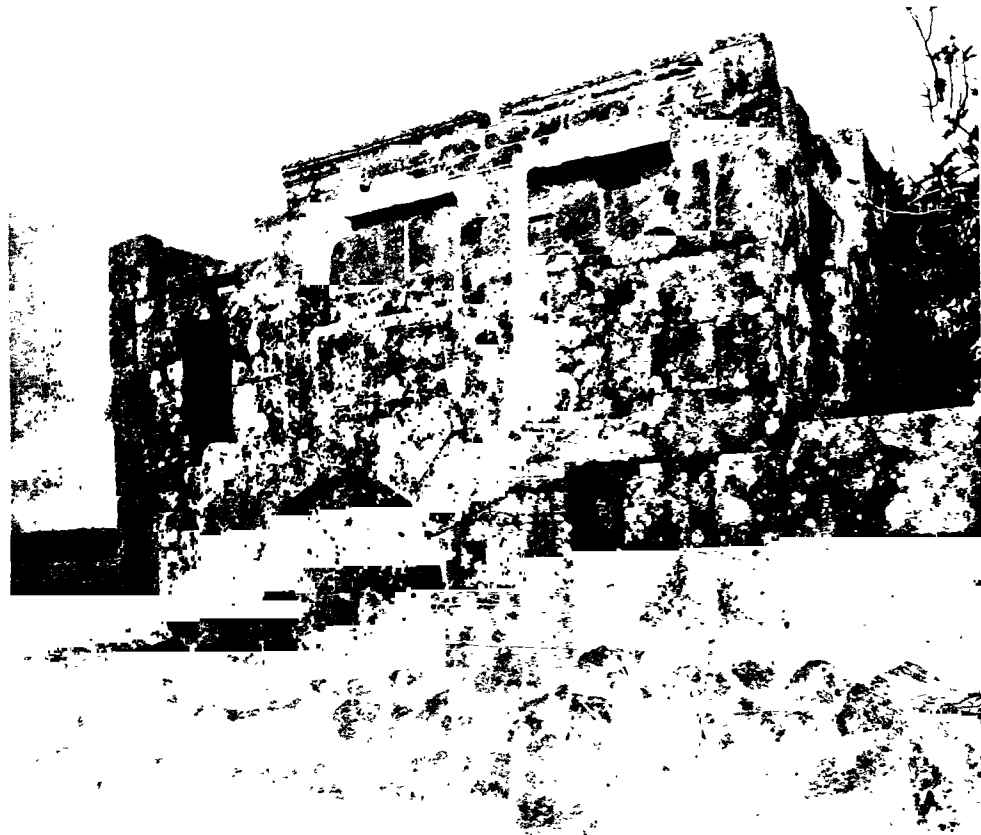


House III at Kōkanâyā.

face and have corbels at either side. Here, too, we find the loggia roofed with slabs of stone, and a stone settle between the columns. The most striking feature, perhaps, is the cutting down of the order at one end of the loggia, in a manner unheard of in classic or Renaissance architecture, but one quite charming in its naïveté. The architrave moldings were brought down perpendicularly from the higher to the lower level. The details are exquisite in design and technique. The Ionic capitals have well-carved volutes, echinus carved with the egg and dart, and a fine bead molding at the neck. This little residence is called by the natives "the king's house."

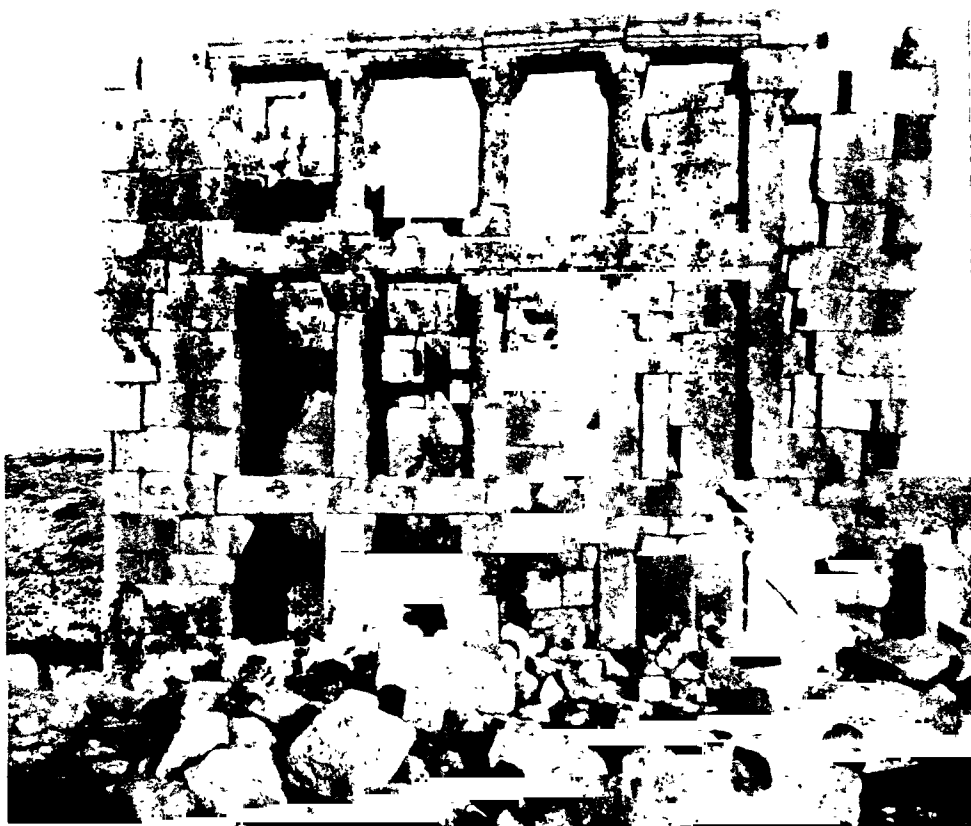
¹ *La Syrie Centrale*, Pl. 104.

DAUWÂR. HOUSE II. A single residence, somewhat differently arranged as to its façade, was found at Dauwâr. The lower story or vestibule has three openings, the central opening being a broad arch supported on piers. The rectangular openings on either side do not extend to the ground, being like large windows. The loggia consists of one column and one square pier, which suggests a rebuilding at some period in ancient times. The shaft of the column is of polygonal section.



House II at Dauwâr.

DÊR SIM'ÂN. HOUSE. There is a well-preserved three-story



House at Dêr Sim'ân.

house at Dêr Sim'ân, with porticos in all three stories still intact. The portico of the lower story consists of three square piers with square bracketed caps. The colonnade of the middle floor has three columns with bracketed capitals of the Ionic order. The lower portions of the columns are squared to receive the ends of the slabs of a parapet. The columns of the uppermost story are also of a debased Ionic order, with

molded bases set upon plinths; the architrave above them is molded in the usual style of the fourth century. In the middle story two coupled windows, separated by a narrow block adorned with an engaged colonnette of the Ionic order, opened out upon the portico.

DJŪWĀNIYEH. HOUSE. The style and technique of the beautiful little house at Kōkanâyā are repeated in a dwelling of the villa type at Djūwāniyeh. Here we find a long portico with two stories of columns. Both architraves are well molded;



House at Djūwāniyeh.

the Ionic and four-angled capitals are of the same design as those at Kōkanâyā, and the grooved capital, seen in the early church at Bābiskā (see page 133), is introduced. This design is repeated in the caps of the pilasters at either end of the upper colonnade. The panels of the balustrade are carved with rich and varied patterns of diaper-work. This is the largest and most ornate house north of the Djebel Riḥā, and, judging from the dates of the splendid tombs of the town, it may belong to the early part of the fifth century.

‘ARSHĪN. HOUSE. Houses of three stories were common in the fifth century, though the earthquakes have spared very few of them. The front wall of a three-story house is one of the few structures standing at the site of ‘Arshin, on a ridge near the southern end of the Djebel Bārishā. The style is very plain; the lintel of the lowest doorway, with its molded cornice and symbolic disks, is the only decoration remaining. A bracket molding, extending across the whole façade just above the doorways and windows of the mid-story, suggests that a stone floor was used for this portion of the porticos, which doubtless existed here in three stories. On the right of the façade stands a small section of a colonnade of the ordinary fifth-century Ionic style. This may give a clue to the form of the colonnades of the house.

DJEBEL RIHĀ. For the more extensive and elaborate type of dwelling we must turn again to the Djebel Riḥā. Plans were altered but little from the fourth-century models, as may be seen from the plan of a villa at Ruwēḥā (Fig. 72). It became common to substitute piers for walls between the compartments in the ground story, and often in the upper story. The single vestibule is more frequently used, and the buildings on either side of it are carried up for an upper story, which often appeared as an open loggia in the outer wall. Moldings are more lavishly used. In many of these houses the doorways are often provided with jamb and lintel moldings, and many of the windows, some of which are round-headed, also have their own ornament in the form of lintel decoration. In the house, the plan of which is given in Fig. 72, there is a richly carved molding extending across the entire façade just above the lintels of the doorways and windows, while a carved cornice adorns the interior walls of the vestibule.

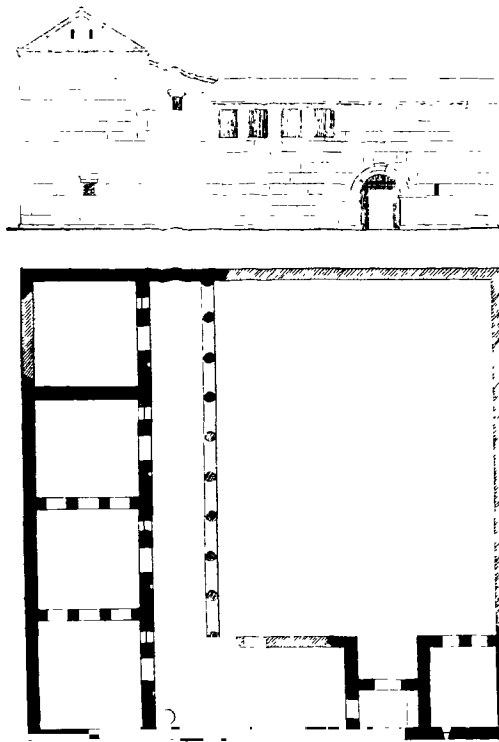
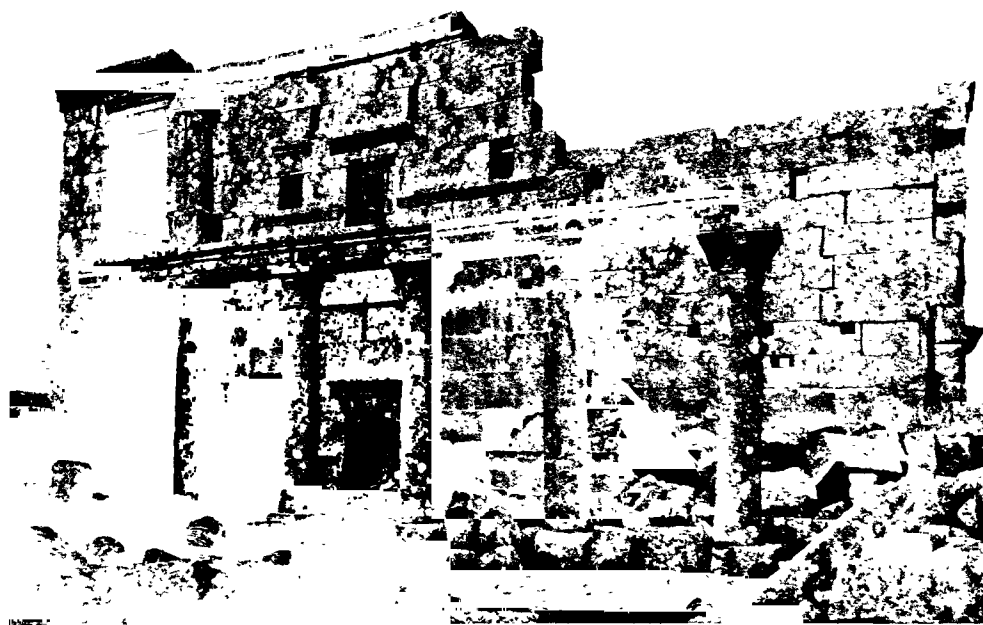


Fig. 72. Plan of Villa II at Ruwēḥā.

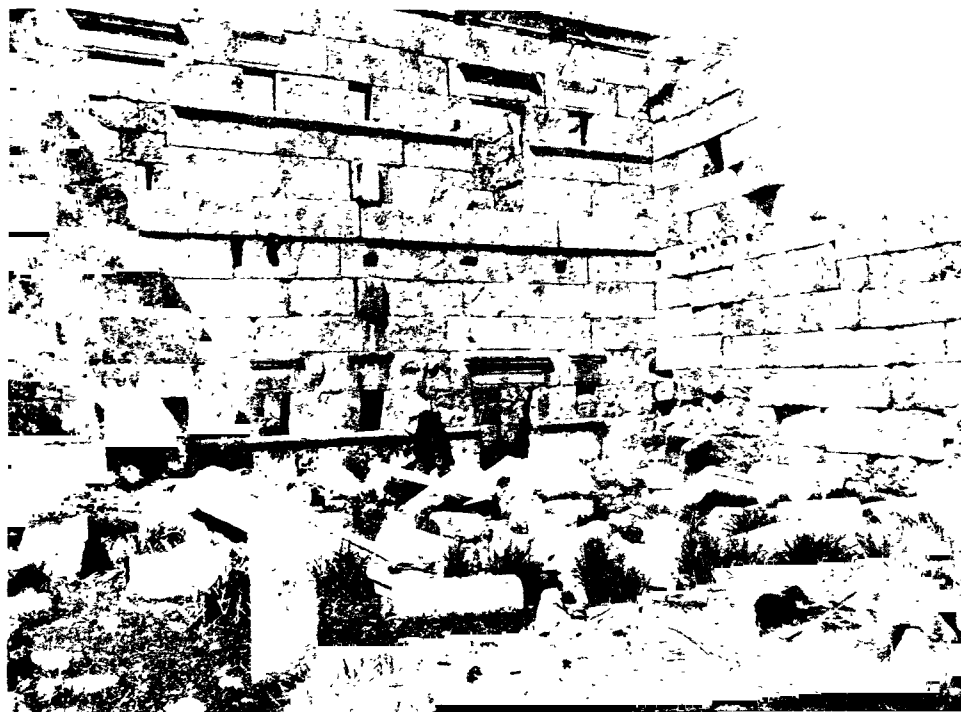
DÊR SAMBIL. The corbeled capital, i.e., the capital of Tuscan form, with brackets on either side below the architrave, seems to have been the popular form for this century. This is often used alternately in a colonnade with capitals of the same style, without brackets, as in a fine house at Dêr Sambil. The architrave here is of the profile that we have seen in dated houses of the fifth century, consisting of two bands

and a cymatium. The upper colonnade was of a good Corinthian type, as may be seen in the engaged column at the left end of the colonnade, which, with a doorway and section of wall adjoining it, is the only portion of the loggia in situ. The doorways and windows have no frame moldings, but have molded caps.



House at Dêr Sambil.

KHIRBIT HÂSS. HOUSE. A good example of the larger double house of this period is one of the numerous two-story dwellings that make up the town of Khirbit Hâss.



Front wall of House III at Khirbit Hâss, showing fallen columns of porticos

Its colonnades have unfortunately fallen, but the house itself and its courtyard are particularly well preserved. The front wall shows a doorway and a window for each of the rooms; each of these openings has a flat frieze and a molded door-cap above it, but there are no jamb moldings. The usual string-course appears at the sill level of the windows. Of the ordi-

nary round-topped niches there are but two, one on the left of the lower left-hand doorway and one in the corresponding position in the floor above. In the middle of the façade, at the point where the interior transverse wall is bonded with the front wall, there is a niche in both stories that resembles the windows. This form of niche is not common. The end walls of the house are, as usual, brought out to form the end walls of the porticos, and there is a small window in this wall in the upper story. In the east end of the upper floor there is a doorway which opened out upon a balcony that extended the entire depth of the house and was supported upon four corbels that are still in place. The sockets for wooden floor beams, and the smaller holes for its roof covering, may be plainly seen in the illustration. The wall of the courtyard



End wall of House III at Khirbit Hâss.

was but one story high, and was entered by a vestibule in the middle, opposite the house. On either side of this entrance were the stables.

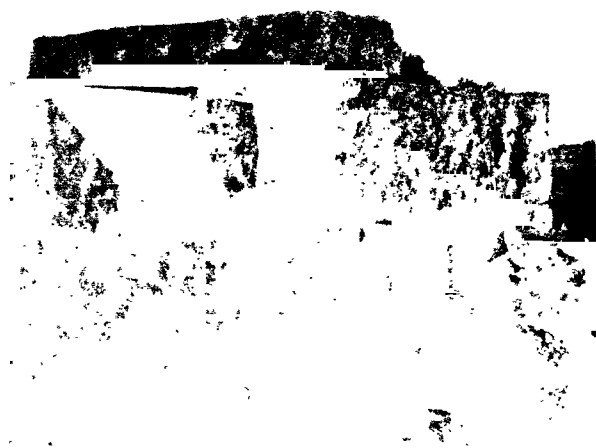
SERDJILLĀ. HOUSE.¹ One of the most perfectly preserved houses in the Djebel Riḥā is that locally known as the "Café," beside the public baths at Serdjillā. It is unusually wide for a single house, and is two rooms deep, an extraordinary arrangement for this region. M. de Vogüé published this charming little building along with the baths. It unquestionably had some connection with the baths, and was doubtless of the same period. It has two stories of colonnades with corbeled capitals



The "Café" at Serdjillā.

of the Tuscan order, and a molded architrave the profile of which seems to have been characteristic of the fifth century. The plan of this house may be seen in Fig. 70, where it appears with that of the baths.

VESTIBULES. The arched vestibule, so common in the Djebel Riḥā, was not unknown in the more northerly districts, where it is always found in its simple form, i.e., a single vestibule with arched outer opening and rectangular doorway within. These are to be seen at Bānḳūsā, Dauwār, and other large sites. But the usual form found in the north has no arch, both openings being rectangular, as may be seen in an example at Kōkanāyā.



Vestibule of a house at Kōkanāyā.

The outer doorway is composed of large stones and is devoid of ornament of any kind, while the lintel of the inner portal is enriched with a characteristic set of fifth-century moldings, including the

¹ La Syrie Centrale, Pls. 55-57.

² Part III, inc. 37.

CHAPTER VI

ARCHITECTURE OF THE SIXTH CENTURY

THE sixth century was the final epoch in the great post-classical period of Northern Syria. It was the century that saw the elaboration and perfection of all the architectural motives that had been initiated and developed in the two centuries preceding. It was the century which produced the Church of St. Simeon Stylites¹ at Ẕal'at Sim'ân, the most magnificent early Christian ruin in the world, and the splendid churches of Ẕalb Lauzeh, Dêr Termânîn, Bânḵûsâ, and Ruwêḥâ, besides numerous tombs and dwellings of great beauty. It should be borne in mind that this same century witnessed the culmination of the Byzantine style in the capital of the Eastern Empire, which Constantine had established beside the Bosphorus, and the extension of that style throughout Greece, and even to Italy. Yet this architecture of Northern Syria bears no closer relation to that style than it does to the Greek architecture of the time of Alexander the Great, from which, in reality, it traces a more direct descent than from the purely Roman architecture of the early empire.

The sixth-century architecture of Northern Syria represents the development of a local style already two, if not three, centuries old. The methods of construction, composition, and ornament already established were simply carried to a higher degree of expression. The elemental forms of ground plans and the arrangement of superstructures were not materially altered; minor innovations were introduced in these matters, it is true, but the distinguishing features of the edifices of this century are mainly those which pertain to ornament. The progress of exterior decoration and of interior embellishment had been marked during two hundred years; it now assumed its final, or what became perforce its final, form.

Some minor innovations of plan and arrangement are to be found in the buildings of this epoch. In the churches these are particularly noticeable in the form of the apse and in the general scheme of proportions. In many instances the apse is wholly exposed; even in churches of basilical plan, its whole depth often protrudes beyond the side chambers, or shows between them, as it had begun to do in the century preceding.

¹This church was undoubtedly begun and carried well on toward completion in the latter part of the fifth century, but it is in large measure the prototype of the sixth-century churches, and belongs to the last epoch.

Apses of polygonal plan are not unknown, and a new scheme of exterior decoration was invented for the whole east end. In many small churches and in a few large ones the curved apse is dispensed with, and a rectangular sanctuary appears behind the chancel arch between the side chambers, with a straight wall across the entire east end, as in the older buildings.

The proportion in ground plan is found to be that of 4:3 in most of the churches with semicircular apses, while those with rectangular sanctuaries return to the old proportion of 3:2, although the entire length of the nave, including the sanctuary, is here taken into account. Occasionally the relation of 4:3 is found in churches without apses; but I believe this to be only in cases where a new church has been built upon old foundations, as at Bākirhā (see page 209). These proportions are found to be based no longer upon the cubit of .555 m., but upon a foot of .37 m., or two thirds of the old cubit.¹

An innovation in the system of the nave was introduced in four churches: the span of the arcades is greatly increased and their number is correspondingly reduced, and piers of rectangular or cruciform plan are substituted for columns. The portico or narthex becomes an integral part of the larger churches, and new methods of decoration are introduced for its adornment. Only one example of a church of central construction was found in Northern Syria, that at Midjleyyā. This may have been a baptistery; it combines the polygonal plan of nave with the rectangular formation of the ordinary east end in an interesting fashion.

The evolution of ornamental details is the most interesting development of the architecture of the sixth century in Northern Syria. The latent possibilities of the old style of ornament were brought out, and new decorative features were invented. Moldings were the chief medium of ornamentation. Openings of all sizes, windows and doorways in every class of building, were provided with deep moldings, incised or in relief; molded string-courses are used at every possible level, and base moldings are introduced in many buildings. An interesting feature in the use of moldings is to be seen in a number of monuments where the artist has changed the direction of a molding from the horizontal to the perpendicular, or vice versa.² Instead of returning the molding in miter form, he has simply curved it up or down, as the case may be, thus regarding the molding not so much as a frame for an opening as in the light of a festoon that may be draped gracefully from one member to another. But the most curious development in the treatment of moldings, and one peculiar to the more northerly sections of the country, is the spiral loop³ in which moldings terminate at points where they would otherwise end abruptly. This is employed upon the lower ends of jamb moldings in doorways and windows, at the ends of string-courses that are not to be carried around an angle, and sometimes at the ends of architrave moldings. It suggests the knot at the end of a festoon or garland to prevent its unwinding. This

¹ See p. 36.

² See Fig. 11, p. 30.

³ *Ibid.*

feature is certainly most naïve and unusual and, one would say, peculiar to Northern Syria, though something similar, on a very small scale, may be seen in an out-of-the-way Gothic ruin in distant Scotland — the chapter-house of the abbey at Dundrennan.

In the early part of the century ornamental pilasters were introduced, ostensibly to carry the string moldings. The shaft portion of these pilasters is ornamented with



Window with incised moldings at Sakhrin.

widely spaced grooves or channelings, and their capitals are occasionally of free Corinthian design, though more frequently of geometrical patterns. Their bases are formed by breaking out the base molding of the building. Corbeled capitals continued to be used for the colonnades of private residences, in connection with richly molded architraves. The heavy ovolo molding, sometimes richly carved, sometimes plain, was employed much more extravagantly than in the century preceding. It is found as a string-course in the ornament of pyramidal tombs, and

as the crowning feature in the decoration of doorways of buildings of all kinds. Windows are variously treated: often they are rectangular, variously proportioned, with molded jambs and lintel, or, again, the lintel is cut to semicircular form and molded; in other examples the opening is rectangular, but the molding describes an arch upon the face of the lintel, leaving a semicircular lunette above the window, which is either left plain or carved with diaperwork in foliate or geometrical patterns. Interior ornament is much more lavish in the larger churches than formerly. Capitals generally show a free treatment of the Corinthian order, with the acanthus leaves carefully carved, but often twisted into a whorl.¹ Occasionally one finds capitals carved in a style more like the Byzantine, though the bell shape of the classic form is retained, and the dossieret is not used. Less frequently the debased Ionic capital (Fig. 18) occurs; a bizarre treatment of this in an engaged column is shown in the accompanying illustration. The moldings around the arch of the apse are in



Engaged column of upper colonnade at Sakhrin.

¹ See Fig. 19, p. 41.

several cases carried along to the arches of the arcades, while string moldings are introduced below the clearstory windows. Pilasters are frequently ornamented with the grooves mentioned above, and are often introduced between the windows to carry arched moldings above them. The corbels that were used at the top of the clearstory wall to support the roof beams now often appear as the capitals of colonnettes which, themselves, rest upon corbels at the lower level of the clearstory.

It will be seen at once that all this elaborate exterior and interior carving, this careful study of design, is very different from that of the Byzantine style in Europe. The architects of these buildings had not only a very different inheritance and training from Justinian's architects, but were capable of far higher achievements in the field of art. Anthemios and Isidoros were undoubtedly great engineers; their inventive skill in devising the pendentives of Hagia Sophia, and their boldness in suspending the mighty dome upon them, were unquestionably the greatest scientific achievements of the time—the greatest, in fact, since the days of the old Roman engineers; but the esthetic beauty of this great church depends in large part upon the use of an art which is not architecture, and Justinian's architects probably had little to do with the mosaics which were the real beauty of their monument. As an edifice Hagia Sophia is imposing, stupendous, awe-inspiring within, resplendent with precious marbles and mosaics. Its architectural details are meager. As seen from without it is an ungainly, shapeless mass. Some of the smallest churches in Northern Syria, on the other hand, though they have been in ruins these thirteen hundred years, are beautiful monuments of architecture both without and within, admirably designed and gracefully proportioned, rich in carving of high artistic quality—the very antithesis of the Byzantine buildings.

There are, of course, degrees of beauty among them. A number of dated churches of the sixth century are quite plain. One might almost go so far as to say that a difference may be traced between the churches of purely Syrian origin and those in which the Greek influence is predominant, the churches with Syriac inscriptions being, with one exception, plainer than the others, and having their own peculiar style of ornament. It is undoubtedly possible to trace a line of development with more or less accuracy from the early part of the century to its close. This is true particularly of the churches. In the midst of the Oriental motives of ornament and other architectural innovations of the sixth century, there is a noticeable return to classic motives. The accentuation of horizontal lines (see page 227), the external division of walls into stories by the use of molded string-courses, the employment of ornamental pilasters (see page 191), the superposition of orders (see page 186), the use of heavy cornices carried upon corbels (see page 223), and the depth and variety of the profiles in moldings of all kinds, are in many ways suggestive of the early Renaissance architecture of Italy. During the fourth and fifth centuries classical elements seemed to be disappearing, while the use of Oriental elements appeared to be on the increase. But in the final period of architec-

tural development in Northern Central Syria there was plainly a classic revival in which many classic forms were combined with Oriental elements. A style was thus developed which was not an imitation of the ancient classic style, but, like the style of the early Renaissance, blended classic methods of design with new elements, adapting them to the requirements and usage of the time.

I

CHURCHES

KAL'AT SIM'ÂN. CHURCH OF ST. SIMEON STYLITES.¹ The completion of St. Simon's Church, upon the site now known as Kal'at Sim'ân, early in the sixth century, unquestionably influenced contemporary and later church building to a marked degree. There could have been few Christians in Northern Central Syria who had not made one or more pilgrimages to Syria's most famous Christian shrine. The countless devotees who yearly wended their way up the sacred road to the top of St. Simon's Mount doubtless counted in their number many artists and craftsmen, who could not but gain new inspiration from what they saw about them, and what they learned that was new and beautiful in their art would naturally find expression in later monuments of their own work.



Façade of south wing of Church of St. Simeon Stylites, at Kal'at Sim'ân, the main entrance.

¹See M. de Vogüé's publication of this monument, *La Syrie Centrale*, Pls. 139-148.

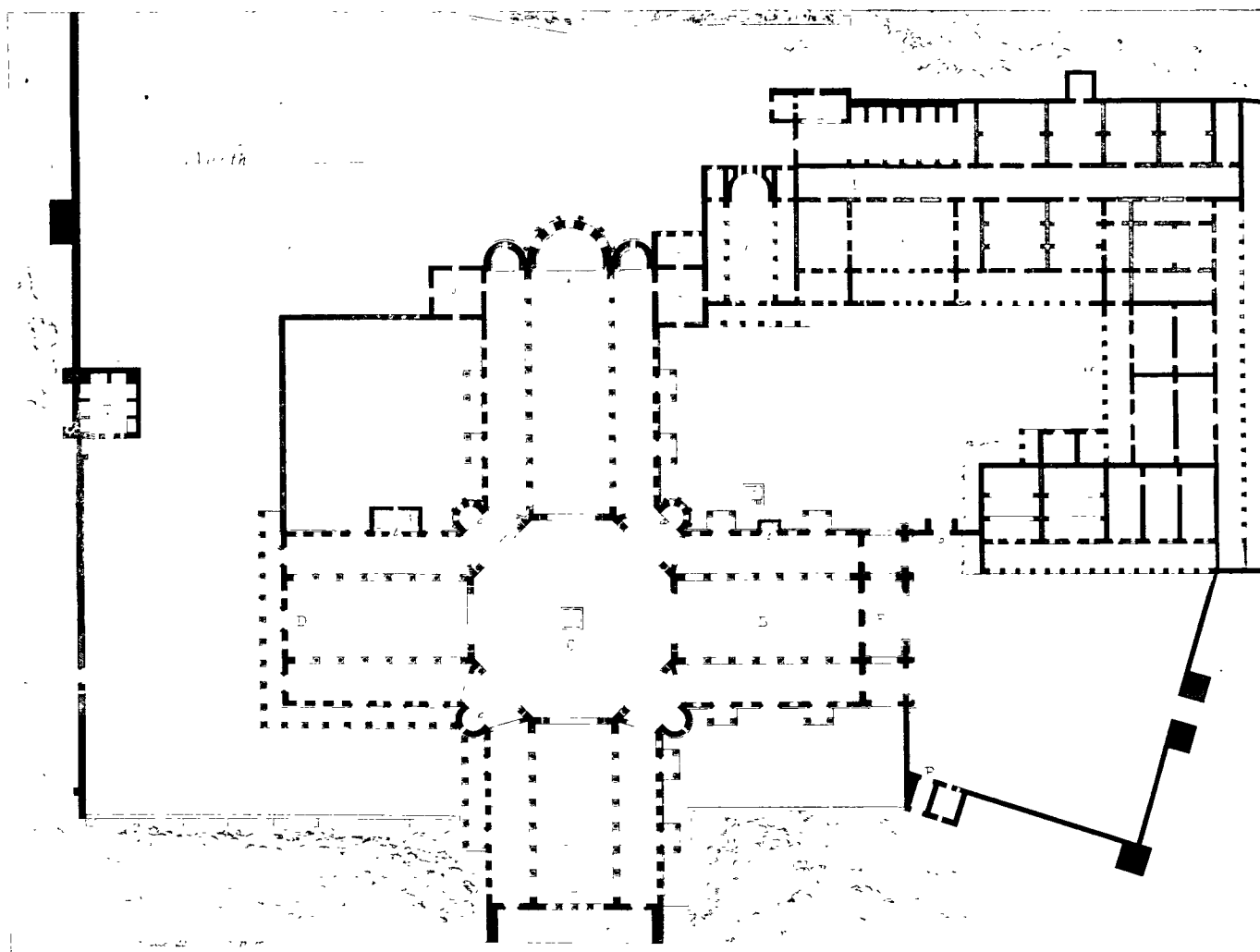


Fig. 73. Plan of Church of St. Simeon Stylites, at Kal'at Sim'an.¹

A, apse (see illustrations on pages 186, 187); *B*, southern basilica; *C*, base of St. Simeon's pillar; *D*, north portals (see illustration on page 190); *E*, western basilica, totally destroyed; *F*, narthex of southern basilica (see illustration on page 184); *G*, small church, probably of fifth century; *H*, residential buildings; *L*, open passages; *M*, domestic buildings; *P*, gate in wall of inclosure; *S*, diaconicum; *s*, prothesis; *T*, mortuary chapel.

The plan shows four large basilicas arranged in the form of a Greek cross. At the center is the base of St. Simeon's pillar, on axis with each basilica. About this is a great octagon of arches, those facing the cardinal points opening into the central aisles of the basilicas, the others opening into apse-like chapels in the reëntrant angles of the cross. The octagonal court was open. The eastern basilica, a little longer than the others, had three apses on the east; the western basilica, being on the edge of the declivity, was built out on an arched superstructure with no practicable approach. The main entrance, therefore, was made at the end of the southern basilica, where a great arched narthex was placed. The prothesis and diaconicum of the eastern basilica were built out near the ends of the aisles and opened into them. The diaconicum connected, on the south, with a small basilica of fifth-century plan and style, on axis with a rock-hewn base (*m*) in the northwest angle of the close. This base, with its rock-cut steps, may have been the foundation of one of St. Simeon's earlier pillars.

¹ Reduced from *La Syrie Centrale*, Pl. 139.

In the history of architecture we often find that a monument of national importance is built in the style prevalent at the capital rather than according to the methods that obtained in the particular province in which the monument happens to be located; but the Church of St. Simeon, though an important national shrine and situated at one of the holiest places recognized by the Church of the East, partakes in no manner of the peculiarities of the imperial style of architecture, and manifests no influence, so far as we may judge, foreign to the province of Northern Syria. Certain minor motives that appear to be new to the locality may of course have come from a distance, from where I cannot say, but certainly not from Constantinople. The style of this edifice is provincial to a degree. Its plan, however, seems too elaborate to have originated in the immediate neighborhood, and may have been based upon that of the Church of



Exterior of apses, Church of St. Simeon Stylites.

the Holy Apostles built by Constantine, as has been suggested, in view of a passage in Procopius describing that edifice; but its component parts, with the exception of the central octagon, are all to be found within a radius of a hundred miles. Its ornament is so entirely in keeping with that already produced in Northern Syria that it must have been the product of a supreme effort on the part of the provincial schools.

St. Simeon died in 459 A.D. There was already a monastery upon this site at that time, if we may believe this to be the actual site of St. Simeon's strange act of self-abnegation, and of this there seems to be no reasonable doubt. Judging from the architectural evidence, the church that was built about the pillar upon which St. Simeon had stood for thirty years, and which became so popular a shrine, was probably commenced within a few years after his death. The great quadruple edifice shows

unmistakable signs of having been built at periods not widely separated. The small basilical church adjoining the apse on the south is built in the usual style of the fifth century. The apse itself shows, as a reminiscence of the older style, a window without moldings, and the windows of the two subsidiary apses are both unmolded. The windows of the great apse are very large and therefore arched; the arches are composed of three voussoirs. They are, moreover, molded, and the molding breaks out at the level of the springing, and is continued horizontally at that level; but molded arches of three voussoirs are not new, as may be seen in the baptistery at Dâr Kîṭā, which is dated 421 A.D., the only difference in this case being that, while the molding at Dâr Kîṭā is incised, that at Ẕal'at Sim'ân is in relief. The rest of the decoration of the exterior of the apse is necessarily an innovation, for so large an apse



Interior of apses, Church of St. Simeon Stylites.

as this had never been seen in Northern Syria. The design adopted is extremely effective. The outer, curved wall of the apse is carried up to conceal the semi-dome, and is divided into two stories by a heavily molded string-course; two orders of six Corinthian columns in each story are then applied by way of ornament, the lower columns standing upon pedestals as high as the first string-course, at the sill levels of the windows. The string-course that divides the stories breaks out to form a ressaut above the columns. The crowning feature of this wall is new and interesting. Each capital of the upper order carries a small bit of architrave, molded like that above the lower order; but the continuous molding is wanting. On the same level, half-way between the columns, appear corbels, which, alternating with the sections of architrave,

carry a corbel-table with deep conchs carved above the spaces between the supports. The uppermost moldings consist of a billet molding and a cymatium. The lower windows have deep moldings above the arch, which are returned horizontally at the level of the arch-spring. The whole design, which is found in three or four other monuments in Northern Syria, is more deserving of the name Romanesque than any other feature of these buildings.

The interior decoration of the apse is extravagantly rich; but among the great variety of moldings and decorated bands there are few that we have not already seen in churches of the early part of the fifth century. Here are reproduced the anthemions and bead moldings of the church of Paul and Moses at Dâr ẖitā, which dates from 418 A.D., and the frieze of acanthus leaves of the lintel at Bābiskā, that bears the date 480 A.D. In fact, there is almost nothing here in the way of ornament



Angle between south and east basilicas, Church of St. Simeon Stylites.

that we should not expect to find in any late fifth-century church in the Djebel Bārishā. In the eastern arm of the church, the doorways, though far more spacious, are sufficiently like the portals of the Dâr ẖitā baptistery to have belonged to the same period. The heavy carved ovolo is nowhere employed on the exterior. The exterior moldings consist of a string-course at the level of the aisle windows, a cornice at the top of the wall, and a continuous molded band that is carried along the jambs and over the arches of the windows and is returned at the string-course, where it runs parallel to it, giving a very rich effect. In the southern arm of the church this molding often terminates in the spiral described at the beginning of this chapter, which may indicate a somewhat later period for this portion of the edifice. The grooved pilasters, described as characteristic of a certain period of the sixth-century style, are used here, not only in the interior, but for the support of exterior arches. The capitals of the very graceful columns are frankly Corinthian, a trifle lower than



North side of octagon, Church of St. Simeon Stylites, showing rock-hewn base of St. Simeon's pillar.



Northwest angle of octagon, Church of St. Simeon Stylites.



Doorway of cloister court, West Church at Bākirhā.

specimen of sixth-century design. Its monolithic jambs and lintel are adorned with deep moldings of not unclassic profile. In the center of the moldings of the lintel appears a disk of intricate geometrical pattern. Above is a high cavetto door-cap carved with upright acanthus leaves, graceful and well wrought; in the center of this door-cap is a symbolic disk, representing the ✠ within a conventional wreath. The whole design is reminiscent of Ǧal'at Sim'ān.

In the southeast angle of the courtyard stands a well-preserved baptistery, a square building with a doorway to the west and one to the north. At two thirds of its height, or just above the caps of

the two doorways, it is divided into two stories by a richly molded string-course. The angles of the building are fluted, to represent pilasters, above and below the string-course, but there are no pilaster-caps. In the middle of the east wall is another fluted pilaster, which seems to have had a cap. But this pilaster was not carried through the upper story, for a deeply molded window was placed directly above it. The hollow portions of the moldings of this window are provided with widely spaced rosettes. Adjoining the baptistery on the south is a large archway flanked by fluted pilasters with molded caps. The face of the arch is also molded, the outer curve being adorned with the cuspidate ornament that we have already seen at Kfēr (page 150). The south side of the cloister is occupied by a two-story portico of plain rectangular piers, those of the upper story having molded caps. At the west side was a high retaining-wall with an open colonnade at the top.

This example of a sixth-century church, while it illustrates many of the characteristics of the period, and while it shows an unmistakable relation to the Church of St. Simeon Stylites, cannot be taken as a type for the churches of the century in this region. There are other edifices with definite dates which show that the style of the sixth century embraced all degrees of elaboration, all sizes of churches, and many forms of ground plan and superstructure. In taking up this great variety of churches we may, for the sake of convenience, divide them into categories according to their

ground plans. A sufficient number of them are dated to afford a trustworthy guide as to their chronological sequence. We shall take up first those churches which do not differ materially in plan from the fifth-century churches, namely, the basilical plan with a semicircular apse; second, those with a rectangular sanctuary; third, those in which the nave is divided by widely spaced piers instead of ranges of columns, and whose east ends may be either apsidal or rectangular; and, fourth, the rectangular chapels and the churches or baptisteries of polygonal plan.

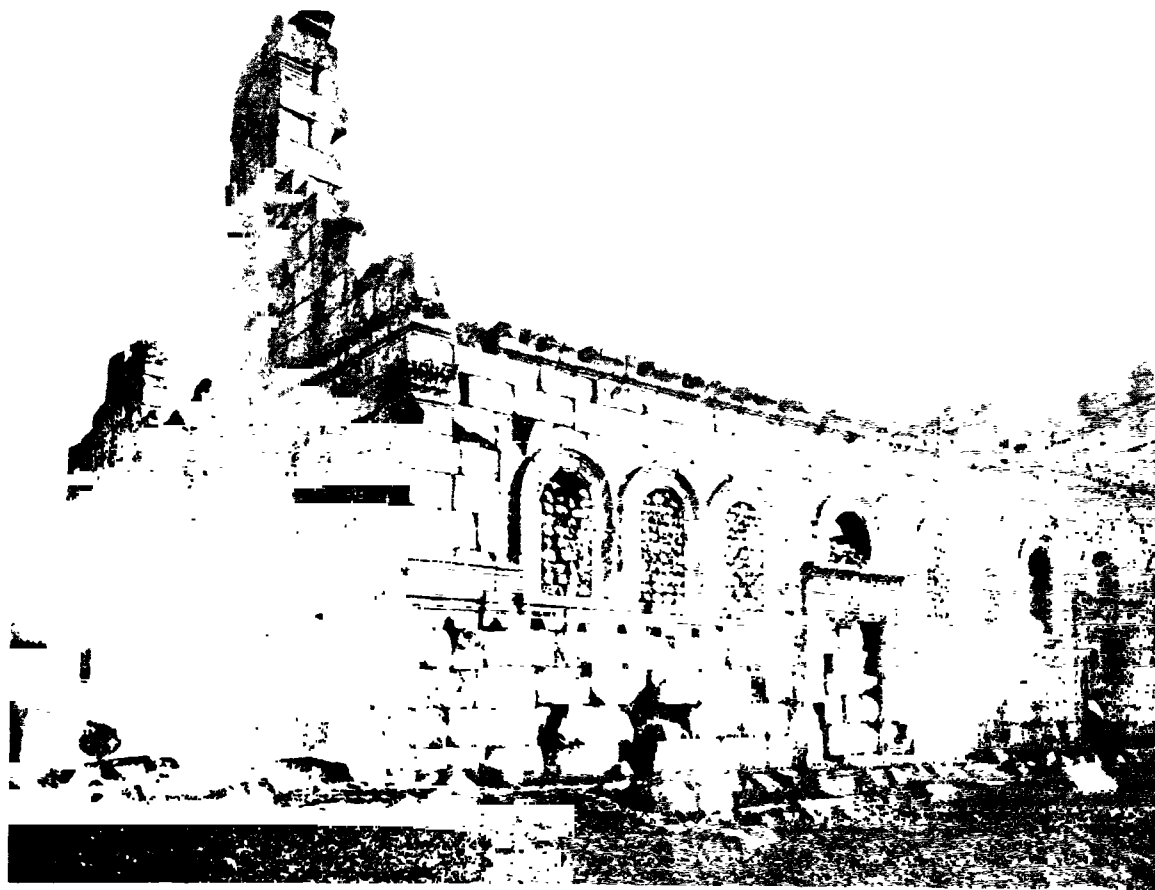
(1) Only four churches of the sixth century are to be found in all Northern Syria that preserve the old plan of the apse together with the columnar division of the aisles. Three of these were published by M. de Vogüé — one at Dêr Sêtâ, the South Church at Bānḵûsâ, and one at Termānîn. In the first of these the apse is concealed on the exterior; in the other two it appears between the projecting side chambers. In the case of Dêr Termānîn the apse was of polygonal plan, five sides of a dodecagon showing on the outside. The plan of the church at Dêr Sêtâ preserves the old proportion of 3:2, while at Bānḵûsâ and Dêr Termānîn we find the fourth-century ratio of 4:3, the first and last having seven intercolumniations, the other only six. The ornament of all of these churches shows a similarity with that of St. Simeon's at Ḳal'at Sim'ân. Molded string-courses are prominent in all three. The church at Dêr Sêtâ shows curved moldings between the windows and spirals, not only at the end of secondary moldings, but even at the base of the jamb moldings of its portals, while those of Bānḵûsâ and Dêr Termānîn had orders of columns as the decoration of the exterior of the apse; though, being smaller churches, they have but one order of columns instead of two. The columns of the nave arcades show considerable individuality; the bell form is preserved, but the acanthus decoration is more on the order of Byzantine carving than that at Ḳal'at Sim'ân, though it does not approach the lace-like character of that seen in Hagia Sophia at Constantinople. The heavy ovolo is used as the crowning molding of the portals of all three churches. At Dêr Sêtâ and Dêr Termānîn this member is carved with a running acanthus design, but at Bānḵûsâ it is plain; here, too, the secondary moldings are incised. The curved moldings between the openings, and the spirals at the ends of moldings, are omitted, so that the whole edifice gives the impression of being a little earlier than the other two.

BĀNḲÛSĀ. SOUTH CHURCH.¹ The larger of the two churches at Bānḵûsâ is less ruinous than many of the larger churches of Northern Central Syria. The north wall is preserved almost intact, with its two portals and six large round-topped windows. The prothesis is still complete, and the apse is preserved up to the level of the semi-dome, with three large windows opening in the curved wall between the projecting chambers. The eastern parts of the diaconicum are standing, but its south

¹ La Syrie Centrale, Pl. 118.

capitals of the best Roman period; many of them are of the twisted variety mentioned above. The caps of piers and pilasters, outside and inside the church, are of a finely carved Corinthian type, without volutes at the angles.

A more detailed description of this monument, so well published by M. de Vogüé, is unnecessary here. I have dwelt chiefly upon those features of St. Simeon's Church that are reminiscent of older styles in the same locality, or suggestive of later developments in the architecture of Northern Syria.



Northern basilica of Church of St. Simeon Stylites, from the northwest.

We can now take up the several churches of Northern Central Syria that because of inscribed dates, or for other reasons, may be assigned to the sixth century, bearing in mind the fact that the division into centuries is used only for convenience, to represent an architectural period, and that some of the undated churches described under this heading may have been completed before the year 500, while others may belong to the early years of the seventh century.

BĀKIRHĀ. WEST CHURCH, 501 A.D. The earliest dated inscription¹ that we found upon an ecclesiastical building of this century was not upon a church, but upon the lintel of a monumental gateway in the cloister wall of a church in Bākirhā. The date given is 501 A.D. We may take it for granted that the close was not built before the church on its northern side, or the baptistery, which is in the same style, on the other side, and that these two buildings might be earlier, if anything, than the

¹ Part III, msc. 51

dated portal. Nevertheless, the details of both buildings are characteristic of the style of the first half of the final period of Christian art in Syria, and for this reason they may be classed as sixth-century monuments. The church, situated on the side of a steep declivity, was in so ruined a condition that I did not attempt to make a plan of it. I noted, however, the foundations of a curved apse within the flat east wall shown in the photograph, a number of debased Ionic capitals, and a seat with high back and arms carved in a single stone. When I examined the east wall I discovered certain discrepancies between it and the interior foundations of the curved apse. The window on the right of the photograph opened into the chamber at the end of the north aisle; that next to it opened into the triangular space between the chamber and the apse, if the apse existed when this wall was built. The next window toward the



Baptistery, cloister portal, and east end of West Church at Bākirhā, from the northeast.

south, of which one jamb remains, would then open into the other triangular space; there are no other examples of this among all these churches, and it would seem as if the east wall, in its present form, must be of later date than the apse. The ornament of the wall, as it stands, is strongly suggestive of the great Church of St. Simeon. The pilaster at the northeast angle with its deep channelings, the heavy moldings of the rounded windows, curving between the openings and terminating in spirals, might be parts of the church at Ẓal'at Sim'ân. A fluted pilaster was introduced in the center of the east wall, a peculiar position for such a member; it carries no string-course, but the fluted portion is carried on, without a base, above the cap, which is on a level with the cap at the angle. A large ornamental disk was carved upon the face of this pilaster just below the cap, and a rosette appears in the center of the curve which the molding describes between the two windows. The doorway to the cloister, which bears the dated inscription, stands very near the south wall of the church, and is a beautiful

and west walls, together with the eastern portions of the south wall of the nave, have fallen in ruins, leaving intact only the more westerly of the south portals, with a window

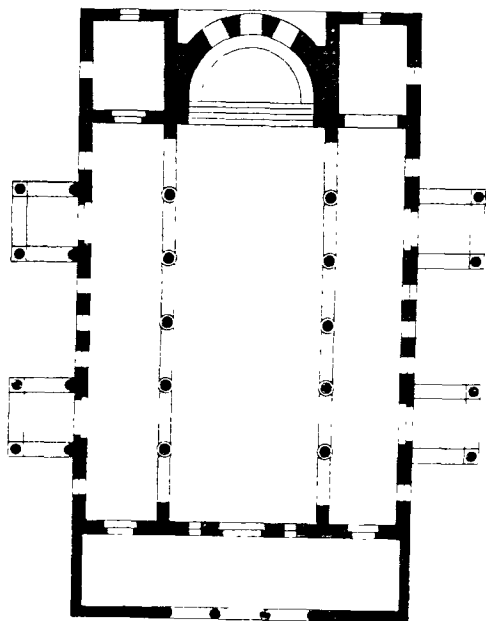


Fig. 74. Plan of South Church at Bānkūsā¹

on either side of it. The west façade of the church and the narthex described by M. de Vogüé have been entirely destroyed, and the interior columns and arches lie in a heap of ruins. This church had seven portals, three in the west wall and two in each of the lateral walls. This arrangement of entrances is found in the four separate basilicas of the church at Kal'at Sim'ân, and seems to have been common in the sixth-century churches of the region, although in the smaller buildings there was usually but one portal in the west wall. Six broad arches, carried by slender columns, divided the central nave from the side aisles.

The lateral porches shown in M. de Vogüé's plan seem to have been common adjuncts to the larger churches of this region during the sixth century, if the holes cut in the aisle walls above the portals, and apparently intended to receive the ends of stone beams, may be regarded as evidence. The capitals of the nave arcades, the caps of the responds and of the piers of the apse show an interesting treatment of the Corinthian style, midway between the classic and the Byzantine.



Church at Bānkūsā, from the southwest.

¹ From *La Syrie Centrale*, Pl. 118.

DÊR SÊTĀ. CHURCH.¹ The plan of the church at Dêr Sêtā conforms to that of the early churches of the fifth century. The exterior curve of the apse is concealed, and the nave has seven bays. There was only one portal in the western façade and one in the north wall which was built upon a high foundation, owing to the slope of the ground. The south side had two entrances. The entire north side is well preserved, showing six windows of unusual size on either side of the portal. The eastern end is in ruins, and the west wall has fallen down; but the south wall still preserves its eastern half in completeness, with one of its richly decorated portals and three windows. The interior is a mass of ruins, but the bases of most of the columns are in situ, and their shafts and capitals lie near by. Adjoining the diaconicum is a large baptistery, which has been converted into a modern dwelling. The baptistery was of square plan, with three windows in each of the exposed sides, high above the level of the portal. The decoration of this building corresponds to that of the church, which is ornamented in the height of sixth-century style. Although its east wall was flat, it was provided with columnar decoration, a row of twelve columns, set upon ornamental corbels, extending across the entire wall. The scheme of the ornament of its lateral

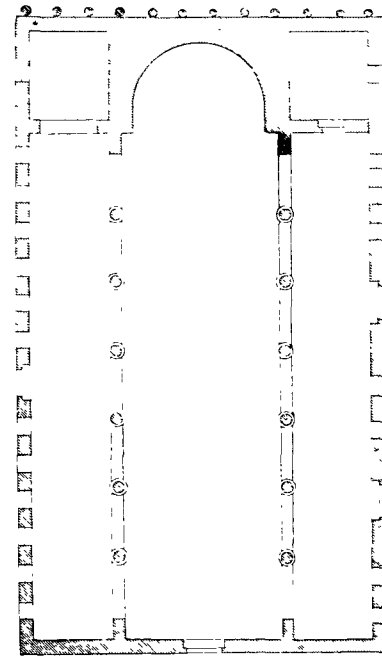
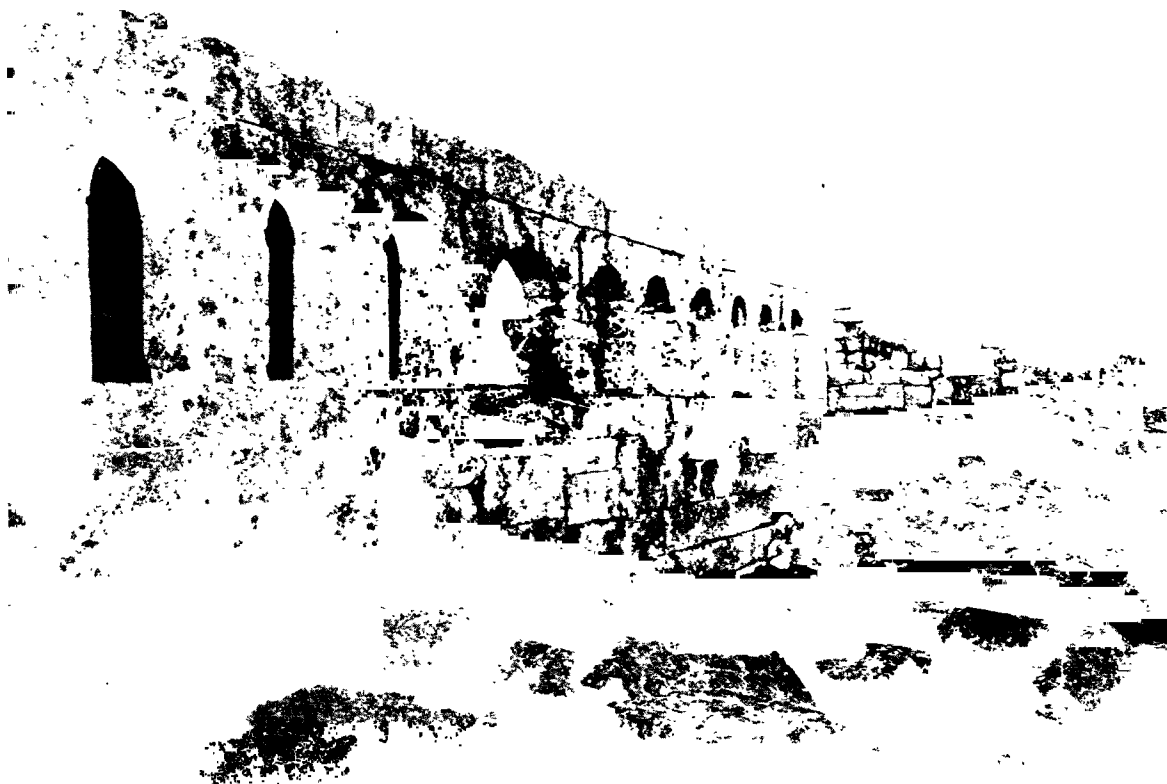


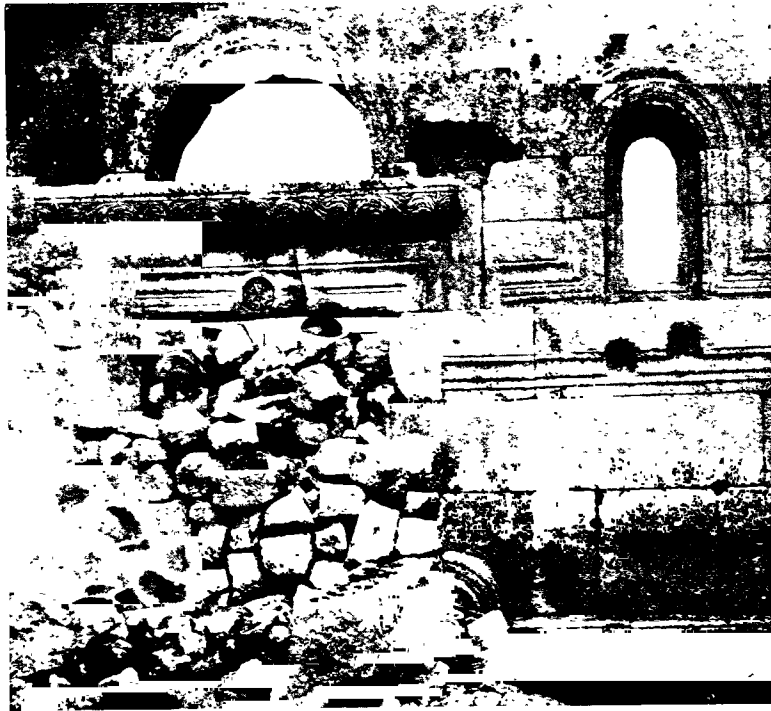
Fig. 75. Plan of church at Dêr Sêtā.²



Interior of church at Dêr Sêtā, looking northeast.

¹ La Syrie Centrale, Pl. 116.

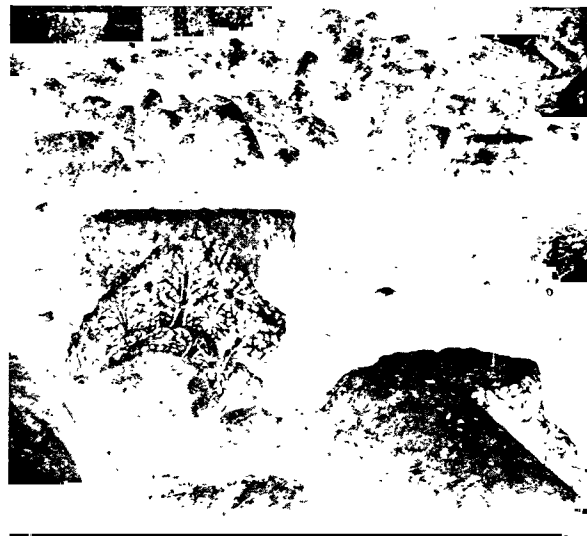
² From La Syrie Centrale, Pl. 116.



Portal and window in south wall of church at Dêr Sêtâ.

walls with their portals may be seen in the photograph, which shows also remnants of the plates of tracery that occupied the windows. The outer frame of these plates is still visible, with small pieces of the openwork design attached to them. These fragments are very important as suggesting the method by which the large windows were protected from the weather and from the direct rays of the sun. Though no pieces of glass were found on the spot, flat glass may be found in many other ruins, and these remnants of tracery, though much weathered, certainly show grooves for the insertion of leaded glass or some other translucent material. Of the interior ornament only the capitals of the nave arcades are to be found. These exhibit a style of carving much more suggestive of the Byzantine style than any other capitals in the region. They are tall and bell-shaped, and are carved with a fine foliate pattern very flatly executed upon a smooth surface, as the photograph shows.

DÊR TERMÂNÎN. CHURCH.¹ The beautiful church of Dêr Termânîn, situated near the foot of the Djebel Shêkh Berekât, was one of the most magnificent structures published by M. de Vogüé; but it has almost completely disappeared, having been broken up and carried away to build the modern town of Termânîn, about a mile and three quarters to the southwest, on the edge of the plain of Sermedâ. This town was perhaps not in existence when M. de Vogüé made his journey; for the ruin is now called Dêr Termânîn, the name Termânîn having been transferred to the modern village. It is very fortunate that M. de Vogüé made such a careful and exhaustive study of this monument, for the notes and drawings made by him and M. Duthoit are the only records we now have of this splendid building, that stood above the massive pandocheion, and the other buildings that formed with it an important religious establishment. The pandocheion is still standing; only its stupen-



Bases and capitals in ruins of church at Dêr Sêtâ.

¹ *La Syrie Centrale*, Pls. 130, 132-136.

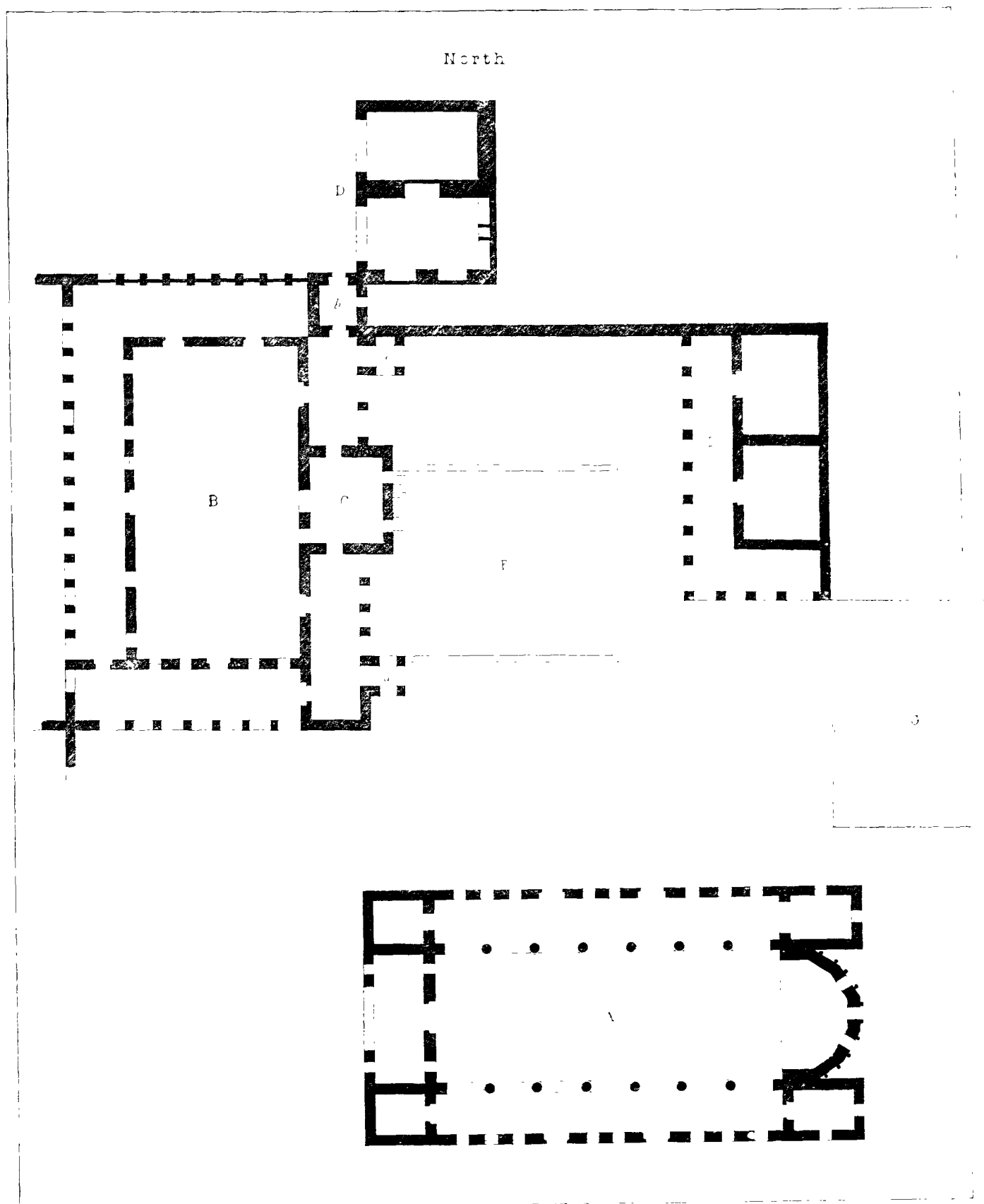


Fig. 76. Plan of church and pandochion at Dér Fermānīn.¹

¹ From La Syrie Centrale, Pl. 130.



Pandocheion at Dêr Termānin, from the southeast.

dous porticos of monolithic piers have been broken up; but of the church naught remains save a fragment of the south-aisle wall, preserving a fine, molded window,



Remains of south wall of church at Dêr Termānin.

and showing the base and string moldings of a richly decorated structure. Of the rest only heaps of fragments and chips of stone remain, among which lie the beautifully carved ovolo door-caps of the portals.

‘ARSHIN. CHURCH. The only example that we found of a church of this century with an apsidal plan, besides those published by M. de Vogüé, was at ‘Arshin. Its apse, completely preserved, is the only portion of the church still standing,

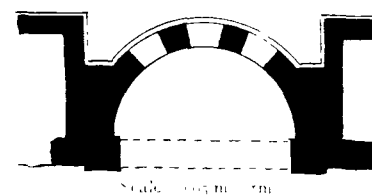


Fig. 77. Plan of apse, church at ‘Arshin.

and this is the most conspicuous object in the landscape for miles around, and may be seen for hours by travelers along the road from Ma’arrit in-Nu’mân to Aleppo. The natives of the Druse village of Kefr Binneh, half an hour’s ride from ‘Arshin, told us that a few years ago there had been an early complete building upon the latter site, but that they themselves and the natives of Harbânûsh had taken it down to build their houses. Thus another of the monuments

of Syria has perished because it happened to be within a short distance of arable soil. The plan of the nave of the church of 'Arshin could not be made out in the masses of debris that lie heaped upon its foundations. The apse is of the same plan as that of the church at Bānḳūsā, to which church this one seems to have been closely allied. The exterior decoration of the east end of the two edifices is very similar, as may be seen, in the moldings of the triple windows, the string-courses, and the heavy cornices supported upon corbels. The interiors of the apses have uncarved ovolo moldings at their imposts, both are flanked by piers with caps of uncut Corinthian style, and both have deeply molded arches without carved ornamentation.



Exterior of apse, church at 'Arshin.

(2) As has been said already in this chapter, the sixth-century churches of Northern Syria exhibit all degrees of elaborateness in ornament, from the plainest to the richest. Many of them, if they were not definitely dated, would at first sight seem to belong to a much earlier period, until the absence of the semicircular apse should be discovered, and a scheme of proportion that was not found in any of the dated basilical churches of the fourth or fifth centuries should appear from careful observation. This group of fourteen basilical churches and four aisleless chapels may be subdivided, for comparative study, under three heads: (A) those which have few or no secondary moldings; (B) those with secondary moldings incised; and (C) those that have secondary moldings in relief.

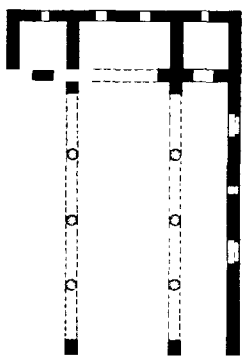


Fig. 78. Plan of church at Khirbit Hasan.

(A) **KHIRBIT ḤASAN.** CHURCH, 507 A.D. The earliest church of the scantily ornamented type was found at Khirbit Ḥasan,¹ a small ruin on the northwestern slope of the Djebel Bārishā. The plan of this church was made out with difficulty, for the building was altered and vaulted over in Saracenic times. The church was not a large one, measuring only 17 m. by 11 m. inside. The longer of these measurements is taken from the east wall to the west and includes the rectangular apse. Reduced to the foot prevalent in the sixth century, the proportions are 45 feet

¹ Khirbit Ḥasan appears upon M. de Vogüé's map, but the monuments and the inscriptions there have not been published.

to 30, or the ratio of 3:2. Of the exterior walls only that of the east end and that of the south aisle are visible. How poor they look beside the walls of the Bākirhā church!



South wall of church at Khirbit Hasan.

Scarcely a molding is to be seen. In the south wall the wall cornice and the lintels of the portals present the only attempt at decoration. The round-headed window is as plain as that of the church of Paul and Moses at Dār Kitā, a hundred years older. The east wall has four windows, two opening into the sanctuary and one in each of the side chambers. The former are plain, but the other two have incised moldings of considerable interest. The moldings of the window of the south chamber are carried all the way around the opening, for the window, though nearly a meter high, is pierced through a single stone. The innermost molding is a simple rounded member; next to this are three finely beaded moldings, and outside of all a curious barbed molding which appears to be a highly conventionalized palm branch. This strange example of ornament should be studied in connection with the lintels of the two south doorways, whose sole ornamentation consists of two trapezoidal plates of shallow carving, like that already seen at Bānakfūr (see page 167). The trapezoid of the more easterly portal has five horizontal bands of carving, arranged in steps, and is finished at the top by a narrow cavetto and a flat band. In the center is a large circular disk spreading out over the horizontal bands; within its circle a crude wreath of sharply pointed leaves embraces a cross, the surface of which is adorned with pellets, the angles being filled with conventional leaves. The lowest band of ornament consists of a double row of barbs, like those of the window in the east wall; above this is a row of very flat dentils widely spaced. The next band is a simple interlaced pattern, the loops of which are close and compact on one side of the disk, while on the other

side they are long drawn out. Next above is a broader band containing three small circles embracing stars on either side of the large central plaque. The uppermost band of ornament inclines forward and is more in the nature of a frieze, being much broader than the others and ornamented with a curiously crude and flat imitation of erect acanthus leaves. The raised trapezoid of the other lintel is plainer, consisting of a broad, flat frieze, which contains the Syriac inscription¹ that gives a date to the building (507 A.D.), a broad band or frieze inclining forward and ornamented with three disks, a shallow cavetto molding, and a narrow, flat band. The left disk of the frieze is composed of a cross formed by four triangular leaves and encircled by a narrow beaded circle. The central disk is an eight-pointed geometrical star, surrounded by a barbed wreath; that on the right is like the last except that it has two rows of barbs about it. These two lintels and the little east window, appearing as the only ornaments of a building with two Syriac inscriptions² upon it, at once raise the interesting question whether this kind of decoration may not represent an autochthonous style that has elsewhere been found commingled with foreign elements (see page 130). Within the building, on the top of a low column set up by the Arabic builders to sustain their vault, is one of the original capitals of the church. A side view of it presents a fairly good imitation of the Ionic capital, but when we see its face, the similarity is nearly lost. The outer rim of the volute curls around and suddenly becomes a branch of vine with a large leaf at its end; the leaf spreads out over the whole surface, where the spiral of the volute should be. The middle of the face of the capital is filled with a cluster of leaves. Below the volutes is a narrow fillet above a narrow single zigzag. The upper part of the column is attached to the capital, as is common in this region.

KHIRBIT IL-KHAṬĪB.
BAPTISTERY, 532 A.D.
With the church of Khirbit Iḥasan should be classed the baptistery of Khirbit il-Khaṭīb, in a neighboring part of the Djebel Bārishā, in the low foot-hills at the north



Baptistery at Khirbit il-Khaṭīb, from the east

¹ Part IV, Syr. insc. 6.

² Part IV, Syr. inses. 6 and 7.

end of the range. Here we find a severely plain, cubical structure, relieved only by its cornice and its lintel, which, though badly weathered from having lain face upward for no one knows how long, still shows all the characteristics of the more ornamental lintel at Khirbit Hasan. It is further interesting to note that this lintel bears an inscription¹ in Syriac, giving the date 532 A.D., and that the inscription is carved upside down. The arrangement of the font here presents an interesting contrast to the deep apsidal font at Dâr Kîta. There seems to have been no arrangement here for immer-

sion, unless there was a depression in the middle of the floor which has been filled up. The font consists of a basin in a deep semicircular niche, both niche and basin being carved in the thickness of the wall.

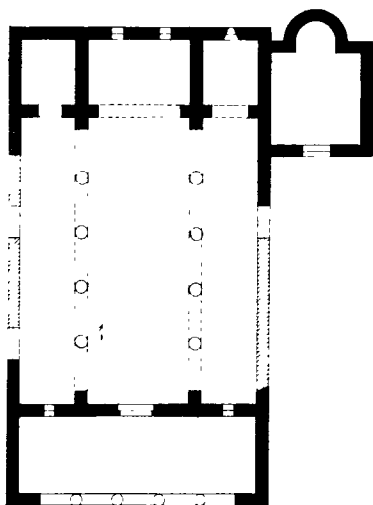
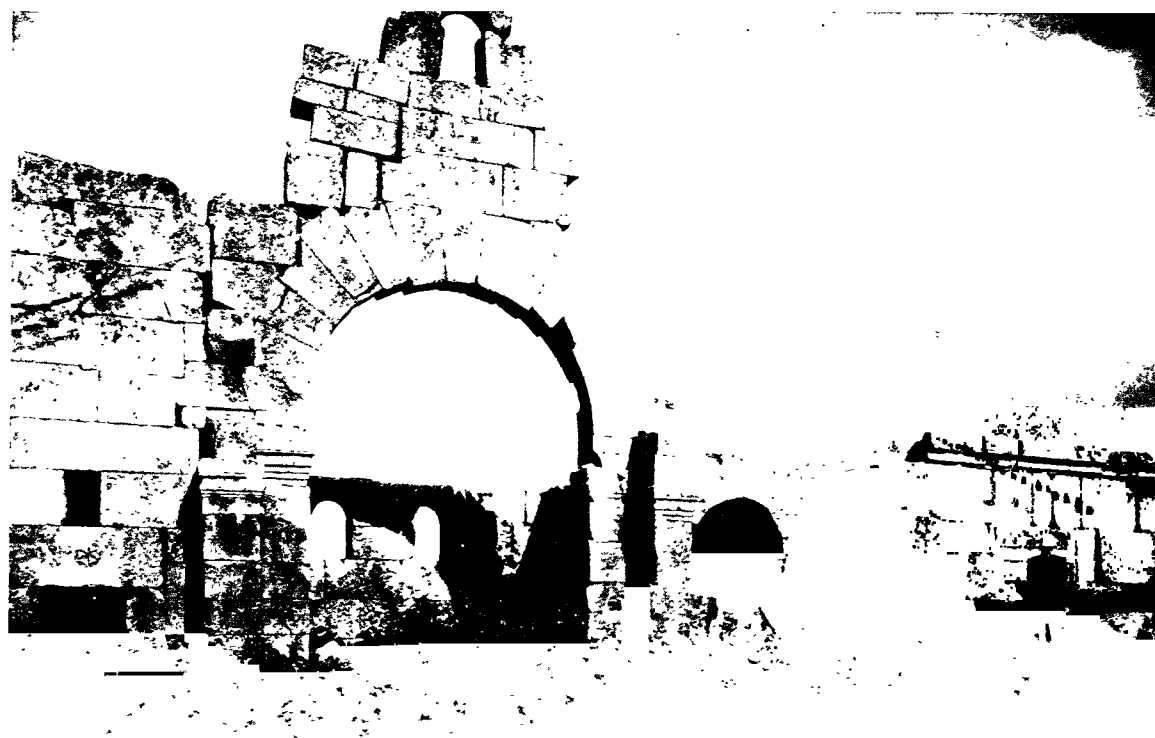


Fig. 79. Plan of Church of St. Sergius, at Dâr Kîta.

DÂR KÎTÂ. CHURCH OF ST. SERGIUS, 537 A.D. Another moderately decorated church of the sixth century is that of St. Sergius, at Dâr Kîta. The date of its western portal is 537,² and the date of the little baptistery adjoining the south wall of the church, and using one wall of the church as its own, is 567. The ground plan is in most respects like that of the church at Khirbit Hasan, being only a little larger, 51 by 34 feet of the new unit of measurement, and having a narthex between the projecting walls of the side aisles. Both ends of the building are pretty well preserved; but the side walls and interior columns have all fallen. At the



Interior of Church of St. Sergius, at Dâr Kîta, looking southeast.

¹ Part IV, Syr. msc. 12.

² Part III, msc. 61.

east end the sanctuary is intact, with the chancel arch still in place, carrying a lofty fragment of wall with a large window in it. Although there is nothing to support its outward thrust on the south side, the voussoirs hold their places, in evidence of the careful workmanship and knowledge of statics which their constructors possessed. The north chamber has a rectangular doorway without moldings, a small square window above it opening into the aisle, and high walls which were carried above the aisle roofs. The chamber on the south opened into the side aisle by an arch which is still in situ. The caps of the piers which carried this arch, of the piers of the chancel arch, and of the responds of the main arcades are all molded with a cyma recta above three fasciæ. The Corinthian caps of the older churches do not appear. One of the capitals¹ of the nave was found in the narthex; it is tall and bell-shaped, and is the first and only example in these unpublished churches, so far as I was able to discover, to show carving of Byzantine character like that at Dêr Sêtâ. The great western portal is a crude and curious imitation of the main south portal of the church of Paul and Moses in Dâr Kîtâ. From the inmost fascia, through the fillets, the bay leaves, the bead and reel, and the cyma, to the outermost band of ornament, the moldings are a direct copy; but here the similarity ends, for, instead of the interlaces, we have a crudely designed grape-vine pattern, and, outside of all, the inverted scallops of Kfêr and Bâkirhâ. Upon the lower members of the lintel is the Greek inscription,² giving the date 537 A.D.



West portal of Church of St. Sergius, at Dâr Kîtâ.

BAPTISTERY, 567 A.D. The little baptistery is only 13 feet square, according to the ancient measure, but its diminutive apse, 6 feet wide, with its semi-dome, makes it a complete building of its kind. The doorway, on the west, has deeply molded lintel and jambs, and a frieze of acanthus leaves, three on either side, twisted toward a disk in the center. This lintel bears a Greek inscription³ giving the date 567 A.D., and mentioning the name of Justinus, the reigning emperor. It may be recalled here that the neighboring church of Paul and Moses already possessed a large and commodious baptistery. It has been held that baptisteries were rare in the early church, being

¹ For illustration of this capital, see Fig. 20, p. 41.

² Part III, msc. 61.

³ Part III, in c. 62.

confined to episcopal centers; but in this northern end of the Djebel Bārishā every town had its baptistery, not infrequently two and sometimes apparently three.

(B) **BEHYŌ.** BASILICA.¹ As the first example of this class of churches with incised secondary moldings, we may take one of the edifices published by M. de Vogüé, the basilica of Behyō, situated in a large ruined town about the middle of the Djebel il-A'la. According to the plan given by M. de Vogüé, this building conforms to neither of the rules of proportion upon which almost all of the churches of Northern Syria are built. It is twice as long as it is broad (70 feet by 35 feet); and for this reason, among others, I am not altogether persuaded that it was built as a religious edifice, but its basilical character would bring it, in any event, into this part of our discussion. As

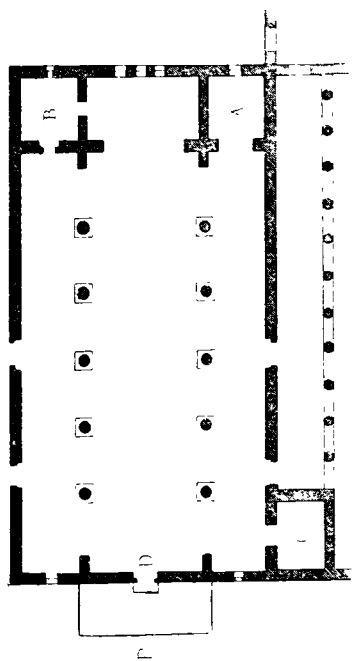


Fig. 80. Plan of basilica at Behyō.²

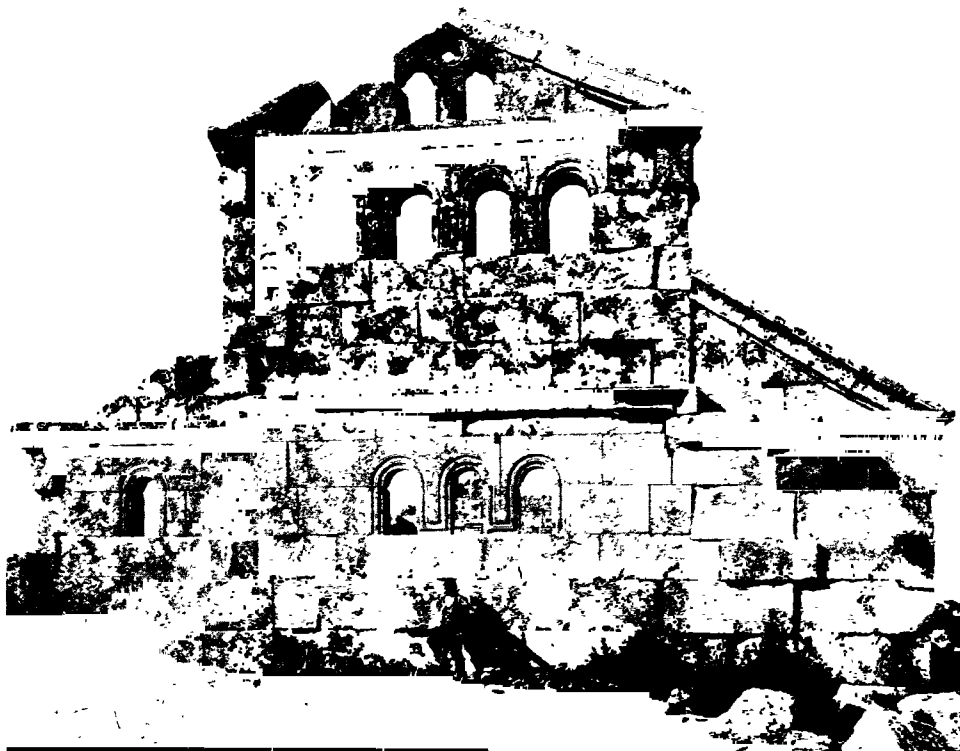
in so many other examples, the western and eastern walls of this building are well preserved, the former in one story, the latter in its entirety. There were six bays within the nave, and a portico on the outside along the south wall. There were no towers. In almost every other example in Northern Syria, so far as the ruins give evidence, the eastern walls of churches are but one story high; and the roofs which they carried, whether they covered a semi-domed apse or a rectangular sanctuary, abutted the high walls at a point only a little above the lower level of the clearstory, which stops at the line of the chancel arch. At Behyō, on the contrary, the eastern wall is carried up to the full height of the church, the roof of the nave and the clearstory walls are carried through the entire length of the edifice, and the wall above the great arch was built up flat and bare as a sort of transverse support to the main roof, leaving an unused space between it and the

east wall. On the exterior of the east wall a string-course, molded like the cornices, is carried across the full width of the central nave; then breaking to a slightly lower level, it is carried to the ends, where it joins the cornices of the side-aisle walls. The roofs of the side aisles were steep, though not so steep as one would judge from M. de Vogüé's plate. The lower story of this wall has three windows in the center and one on the south; the upper story has four large windows above the level of the great arch within. The cornice is carried horizontally across the gable end, and the triangle between it and the raking cornice is pierced by two coupled windows, separated by an engaged colonnette and surmounted by an oculus. All of these openings are round-topped, and all except the coupled windows of the gable have deeply incised moldings which are carried over the top and down the jambs, to the level of the sill, where they break at a right angle and run along to the next opening if the windows are near

¹ La Syrie Centrale, Pls. 137, 138.

² From La Syrie Centrale, Pl. 137.

together; at the end of a row of windows they stop abruptly. In the western end of either aisle there is a window similarly ornamented. The western portal has a deep set of moldings in relief and a broad, flat frieze of trapezoidal form, inclined slightly forward and adorned with a central disk and a double row of beaded interlaces with stars and crosses in the round loops; the flat member at the top is adorned with interlaced arches. The fact that the central disk and the loops of the interlacing ornament are adorned with crosses does not make



East end of basilica at Behyō.

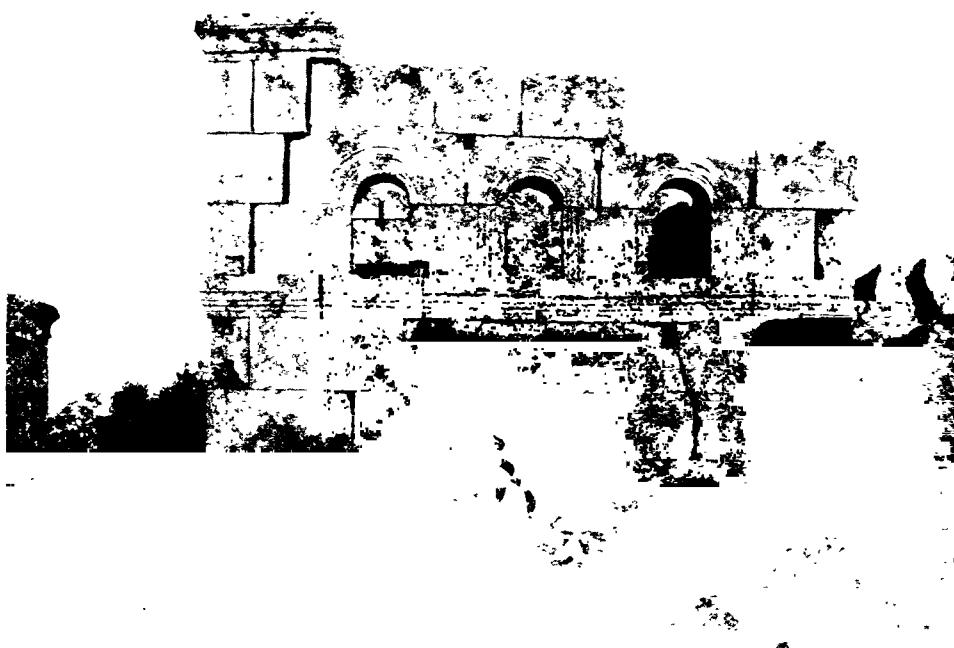
this a religious edifice, for the sign of the cross had become a common motive in the carving of all classes of buildings of the sixth century.

DÊHES. EAST CHURCH. There are two churches at Dêhes[†] that belong apparently to the same period; the larger of them, that on the east side of the town, is entirely destroyed but for its south wall, containing two portals and two windows. The other church, in the western part of the town, is comparatively well preserved. Immediately to the south of the former is a baptistery in an excellent state of preservation. Of the plan of the East Church, one may only say that it was basilical and had a flat east wall. It is possible that it had a curved apse and may have belonged to the close of the fifth century; but its baptistery has all the characteristics of a somewhat later period. The two south portals of the church are richly decorated; that nearer the east end has a deep set of well-carved moldings of good profile, surrounded by the cusped molding. Above this runs a band of narrow interlacing fillets with stars and crosses in their loops; this ornament is carried a short distance down along the perpendicular moldings. Superposed above all is a wide inclined frieze of erect acanthus leaves, rather stiffly carved, and ornamented in the center by a symbolical disk. The flat band above the frieze is decorated with a double interlacing pattern not deeply carved. On the right end of the lintel there is an ornament sunk below

[†] Dêhes appears upon M. de Vogüé's map, but he published no monuments of the town; the inscription, however, which was found on the baptistery of this church appears on Pl. 38 of his *Inscriptions Semitiques*, and is mentioned on p. 162 of the same work.

the surface level of the stone, which is very like the candlestick relief in the stable at Dêr Sêtâ. Although it has no little niche above for a lamp, its diminutive base and long shaft are quite the same. Its top is a steep pyramid surmounted by what appears to be a flame carved in very low relief. At the other end of the lintel is a small relief, shaped like a niche, the lowest third of which represents a grille of diagonal lines, while the upper part shows a very badly weathered relief which looks rather like the conventional flame that is seen in the symbol of the Sacred Heart. I do not think that it ever could have been a figure. If it be a flame, it is, with that above the candlestick, the only example of that symbol to be found in the art of Northern Syria. The windows are round-topped and have incised moldings.

BAPTISTERY. The baptistery is nearly twice as large as that of the church of Paul and Moses at Dâr Kîṭā, but it has no apse, which would make it appear that some



Baptistery of East Church at Dêhes, from the west.

of the later baptisteries, like many of the later churches, had dispensed with the semi-circular apse. The exterior is designed in two stories separated by a well-molded string-course; a heavy base molding encircles the building, and the angles are grooved to represent pilasters. The lower story has no openings except the portal on the west; the upper

story has three large windows to the west; the north and south sides have only two windows each. All these windows are round-topped and rise from the string-course; all are provided with incised moldings. The portal has an unusually broad set of good moldings; those of the lintel¹ are ornamented with a large disk in the center; above them is a frieze, inclined steeply forward, decorated with interlaces, stars, and crosses, and surmounted by a plain flat band.

DÊHES. WEST CHURCH. The West Church at Dêhes preserves its east wall, its apse chambers, and its north wall intact, with portions

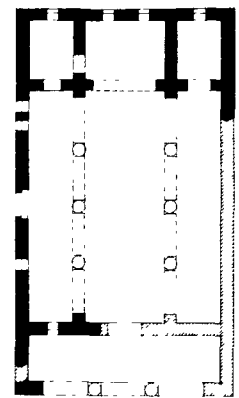


Fig. 81. Plan of West Church at Dêhes.

¹ This lintel bears the famous Syriac inscription published by M. de Vogüé (see Part IV, Syr. insc. 8).

of its west façade. It is a small building, measuring only 15.54 m. by 10.16 m., and bears out the proportion of 3:2. It was divided into four bays by two rows of three



East end of West Church at Dêhes.

columns each, and had a narthex at the west end and a portal to the north. Whether there were portals in the south wall we cannot say. The east end had four windows,



West Church at Dêhes, from the west.

two in the sanctuary and one in each of the side chambers. The north wall had three windows, and there was a window in the west end of each aisle. The exterior ornament of the east end consists of the incised window moldings and of the cornices of the side walls, which are returned and carried as string-courses across the width of the two chambers, but not across the sanctuary. The moldings of the north windows are curved between two openings which stand near together, but break at a right angle on either side of them and are carried along at the sill level. The window in the west end of the north aisle is rectangular and has incised moldings. Little is left of the interior ornament. The capitals were well carved in uncut Corinthian style, the apse arch was richly molded, and the caps of the pilasters, which carry the arch of the diaconicum, are of flowing foliate design.

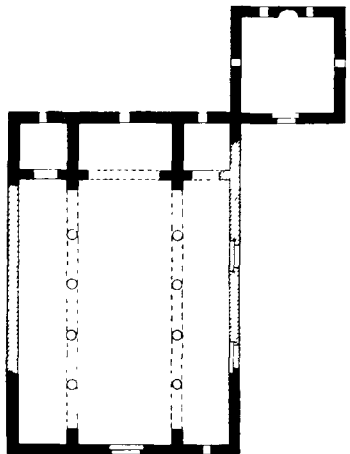


Fig. 82. Plan of church at Bāmuḳkā.

BĀMUḲKĀ. CHURCH. In the neighboring town of Bāmuḳkā, situated about a mile to the north, is a small church of the same plan and of about the same dimensions as those of the West Church at Dêhes. Its west wall is almost intact, portions of its east wall are in situ, and the little baptistery on the south side is quite well preserved. There are but three openings in the east wall, one in each of the compartments, a single window in a square sanctuary being an innovation in this region.

All of the window moldings are incised; they are carried over the tops and break out on either side at the level of the sill, where they are carried along a short distance and then cut sharply off. The western portal is probably a late addition, for its jamb moldings describe spiral loops on either side of the threshold.



Church and baptistery at Bāmuḳkā, from the east.

The frieze consists of a heavy, plain ovolo. The little baptistery reminds one of that of the church of Paul and Moses at Dār Ẹitā without its apse. It has one doorway, that to the west. Its windows are high in the walls; there are two in the east side and one in each of the other sides; they are round-topped and unmolded. The portal is simply molded and is surmounted by a rather flat trapezoidal door-cap. There seems to have been a baptismal font in a niche cut in the thickness of the east wall, like that at Khirbit il-Khaṭib; but the stones, weakened by being hollowed out, have entirely disappeared.

(C) The third class of churches represents what may be called the developed style of the sixth century. The three dated examples which we found belong to the middle and end of the century. We shall consider first the churches of basilical plan, leaving the single-naved chapels until the last.

BĀḲIRḤĀ. EAST CHURCH, 546 A.D. The earliest dated example of this class is the East Church of Bāḳirḥā, which shows us the best-preserved specimen in Northern Syria of a large church façade. It retains also its east wall and apse chambers almost intact. It is difficult to harmonize the plan of this church with the date 546 A.D., given in the Greek inscription¹ upon the lintel of its west portal. It has a rectangular sanctuary; but the proportions of its main dimensions (17.80 m. by 13.30 m.) are those of 4:3, and this length is not measured over all, as in other churches of this period, but from west wall to chancel arch, as in early fifth-century churches. Moreover, these dimensions are divisible by the old cubit of .555 m., giving 32 by 24 cubits. All this seems less strange, however, when we examine some of the details and the masonry. The west portal, which bears the dated inscription, is almost a facsimile of the early fifth-century portals of Dār Ẹitā and Ksēdjbeh; there are great discrepancies in the interior ornament, while the whole lower story of the façade and portions of the east wall show unmistakable signs of reconstruction. The lower courses of stone at the south side of the west wall are of enormous size and laid very unevenly, like the masonry of some of the earlier churches. On the other side of the doorway the stonework is equally uneven; but above the first string-course it straightens out into comparatively even courses of long, narrow blocks. In front of the church we found a broken piece of molding with a fragment of a Syriac inscription² upon it; the profile of this molding corresponds to no other in the building as it stands, yet I cannot but think that it belonged originally to some part of a church. But to return to the west portal: we find it, as I have said, a facsimile of dated portals one hundred

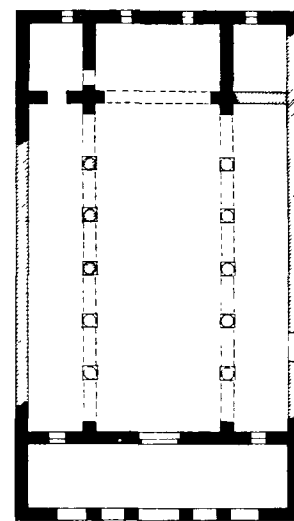


Fig. 83. Plan of East Church at Bāḳirḥā.

¹ Part III, insc. 53.

² Part IV, Syr. insc. 11.

and thirty to one hundred and fifty years older, so far as its moldings are concerned; but outside of all we find a cusped molding which is an innovation in this style of portal, though we do find it in an arch of similar profile at Kfêr. The hood mold that surrounds the lintel is made up of five separate sections, and is ornamented in a style very different from that of the older hood molds. Instead of acanthus and honeysuckle in delicate relief, we find sharp, flowing acanthus leaves, alternating with flowery anthemions, whose ends curl over in little volutes, all carved in a spirit very different from that of the moldings. But as to the inscriptions, of which there are two, — one in Syriac and one in Greek, both recording the building of the doorway in somewhat different descriptions, — only one of them, the Greek, appears in the place where we should expect to find it — on one of the bands of the moldings; the other is in the space between the upper molding and the hood mold. The Greek inscription¹ is complete; but that in Syriac,² being at the very top of the stone, has been partly cut through at some time when the stone was leveled off. This cutting all but destroys the date. Dr. Littmann reads the units and tens as 95; the hundreds are missing. Now if the Greek inscription should read otherwise, the matter would be plain. But it does not; it reads 595 (of the era of Antioch). This looks very much, one must admit, as though the two inscriptions were written at the same time, and as though the missing word in the Syriac had been "five hundred"; but I am inclined to doubt it. The whole thing is an archæological contretemps. I cannot believe that the doorway was rebuilt after 546 A.D.; the internal evidence forbids it, and if not, when and why was the top of the stone releveled and the Syriac inscription destroyed? I am perfectly willing to accept the coincidence that brought about the writing of the Greek inscription exactly one hundred years after the other. I believe that all this, with the proportions of the nave and the remnants of more ancient stonework at the southwest angle, points back to a rebuilding of an old church one hundred years after its original erection. And it is perfectly natural that the man who built the doorway again after it had been thrown down or taken down should have recorded the fact even if it happened to be just a century later. This would sufficiently explain the cutting of the top of an old-fashioned lintel to fit a hood mold of new style. Within the church there are other evidences of reconstruction. The columns and their arches are all thrown down, but the bases are still in situ, five on a side, and the shafts and capitals lie all about. The eye catches at once the cap of the pier on the left of the fallen main arch, composed of two rows of acanthus leaves richly wrought and twisted into a whorl like some of those at ẖal'at Sim'ân. At one angle a mutilated head, perhaps that of an angel, emerges from the foliage. The caps of the pier at the opposite end of the arcade are rather more conventional; they are also composed of acanthus leaves, and have an ornamental disk on one face. Searching farther among the ruins we find a capital of almost pure Byzantine character, made up of acanthus leaves executed

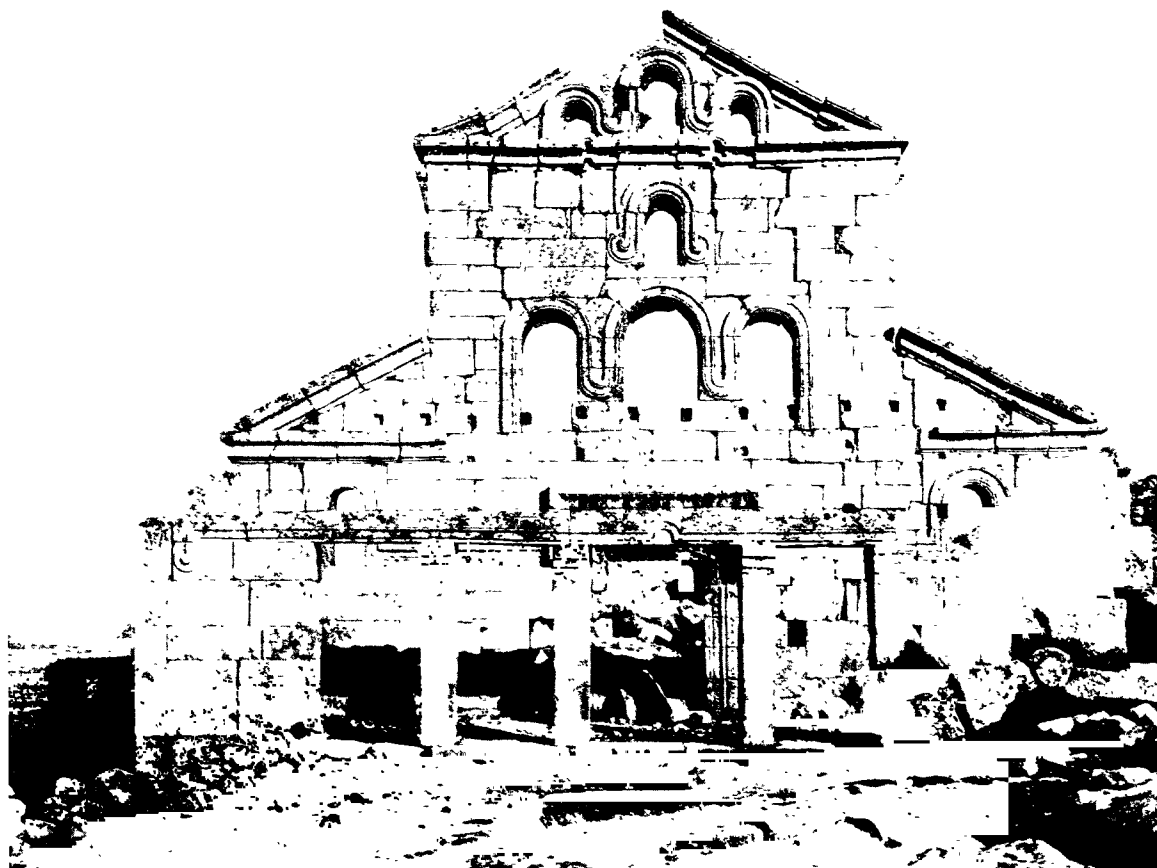
¹ Part III, insc. 53.² Part IV, Syr. insc. 10.

very flatly by cutting the outlines of the leaves in little triangular depressions. Not far from this lies a capital of the Corinthian order, so nearly pure in style that it might have come from the Roman temple 200 yards farther up the hill, but that it is too small. The column to which this capital belonged has the classic astragal at its neck, a set of fine moldings at its foot, and a base whose profile is a marvel of classic beauty. The next surprise is the shaft of a column fluted with shallow grooves with sharp arrises. This church had arcades of six arches on either side, which were of unusual height and well stilted.



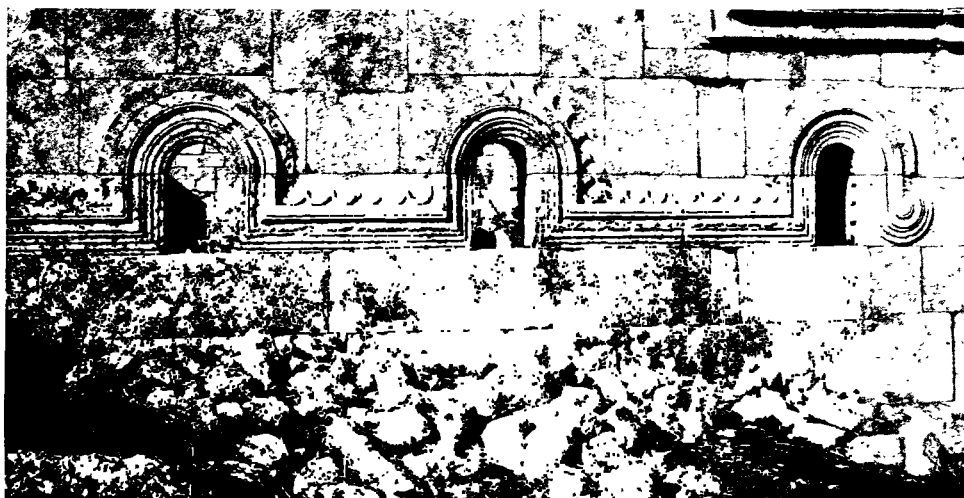
Capital of Byzantine type in East Church at Bâkirhâ.

We may now return to the façade with its majestic proportions. Before the west wall stands an open porch formed by the projecting aisle walls, which are returned to form a portico with four monolithic rectangular piers, 3 m. high, with caps molded on their outer face. These piers carry a molded architrave, the moldings of which describe a little semicircle in the middle of the architrave, and are returned downward at the ends, to twist themselves in spiral loops. A molded string-course runs across the façade at the lower level of the lintel, and is carried over the single round-topped



West façade of East Church at Bâkirhâ.

windows in the ends of the aisles. Above the portal the façade rises in two stories and a high gable end. The first story above the portal has three large windows, opening into the main nave on a level with the main arches. The central window is an arch of five voussoirs and is the largest window that we saw in Northern Syria; those on either side of it have three voussoirs. All are ornamented by a rich molding that is carried up from below the level of the sills and is looped in curves between the openings. The next story, that on a level with the clearstory, contains but one opening, a small round-topped window whose moldings end in a spiral loop on



Windows in east wall of East Church at Baḳirhā.

either side. Above this is the cornice, whose moldings curve up over two little semi-circles, like that in the architrave of the porch. Then comes the "pediment," pierced with one large and two small openings, with heavy moldings curved like garlands between

the windows. The whole façade is lofty, dignified, and beautiful; its central bay, rising high above the lines of the aisle roofs, shows how high, light, and airy the interior of these churches must have been. A fragment of clearstory wall on either side of the façade shows projecting brackets on the outside below the uppermost cornice.

But we must not forget the east wall, whose moldings are the most elaborate of all. The cornice of the side aisles is carried across the width of the chambers and then breaks upward to the clearstory level, where it turns again and crosses the wall of the sanctuary. The string molding at the level of the window-sills is finished on the top by a row of cusps, which is carried over the windows. The moldings thus augmented are deeper than the windows are wide, and tend to make them look like peep-holes, though they are 1.50 m. high and .55 m. wide. At the end of the row of windows this heavy molding curls up in a gigantic spiral loop.

DĀR KĪTĀ. CHURCH OF THE TRINITY (?). Only one wall of the South Church at Dār Kītā is in situ, that of the south aisle, but its plan was readily made out and is too simple to merit a lengthy description. The church measures 54 by 36 feet, ancient measure, and is thus proportioned on the scheme of 3 : 2. A large portal, three high windows, and the jamb of a fourth are preserved in this south wall; a deep

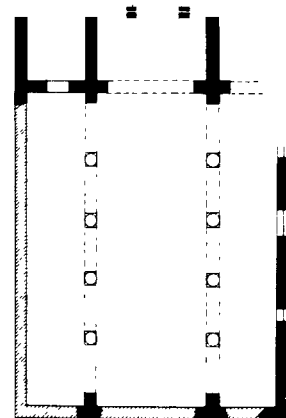


Fig. 84. Plan of South Church at Dār Kītā.

base molding ran around the entire edifice. The doorway occupies the center of the wall. It is provided with unusually deep and heavy moldings, with a small disk in the center of those of the lintel; it has no frieze or door-cap. The windows are set upon the upper level of these moldings. Beginning at the east end of the wall, a heavily molded string-course is carried along at the level of the window-sills and breaks up over the first window and that above the portal, on the west side of which it terminates in a loop. The next window is provided with moldings of its own, of equal width with the string molding, but of slightly different profile. This molding describes a spiral on either side of

the opening. There is something very naïve about this unconventional use of moldings. It would have been very easy to have carried the string molding the entire length of the wall and to have employed it for the decoration of all the windows alike; but the artist preferred something more original,



South wall of South Church at Dâr Kîta.

and chose not only to break the monotony of a continuous molding, but to change his profile. This church was the third to be built in the town of Dâr Kîtā, beginning with the church of Paul and Moses early in the fifth century, then the Church of St. Sergius early in the sixth century, and finally the South Church, which, from the fragment of a Syriac inscription¹ found in the ruins, seems to have been dedicated to the Holy Trinity, and which represents the style of the end of the sixth century.

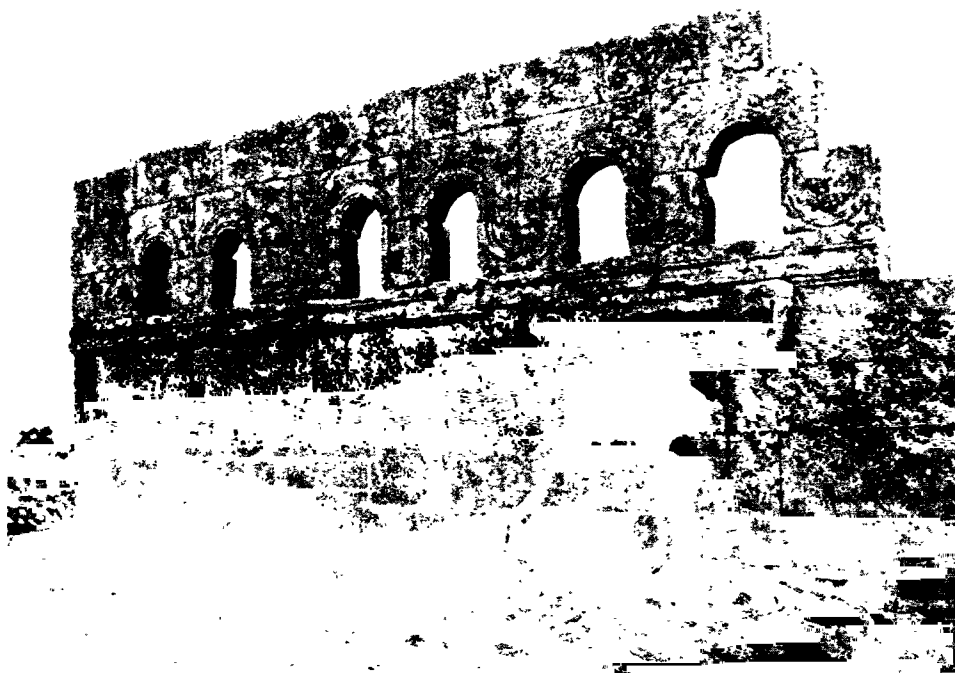
KŌKANĀYĀ. SOUTH CHURCH.² In this connection might be mentioned the South Church of Kōkanâyā, which was published by M. de Vogüé. Only a portion of the north wall of this edifice is now standing, and it is impossible to trace its plan among the ruins, because so much of the material has been carried away; but the scheme of decoration may be studied from this fragment of wall. The moldings of the portal are curved up over a small disk in the center of the lintel, and two of the flat members in the midst of the set of moldings break from their straight lines to describe little semicircles on the face of the cyma above them, on either side of the central disk. At the bottom of the jambs these moldings curl into spiral loops to complete

¹ Part IV, Syr. insc. 13.

² *La Syrie Centrale*, Pl. 120.

their playful career. On either side of the lintel is a bracket which supported one side of the roof of a porch, and above the lintel a molded string-course extends the entire

length of the wall. Above this there are six windows, grouped in pairs and ornamented with a continuous molding that curves gracefully between them, except in one case where it breaks at right angles, and finally terminates in a loop. In the centers of the curves of the molding between the windows are small disks carved with crosses.



North wall of South Church at Kōkanâyā.

KHUREBÂT. CHURCH. That this arrangement of moldings was applied to the windows of clearstories may be seen in a fragment of a much-ruined church at Khurēbât, a small ruin near the southwestern extremity of the Djebel Bārishā. But the use of a continuous string mold and a separate molding for the windows is very rare in the smaller churches and is confined for the most part to large edifices like the churches of Bānkūsā and Dêr Sêtā.

KHIRBIT TEZÎN. CHURCH, 585 A.D. Not far from Dâr Kītā, to the northwest, is the ruin of Khirbit Tēzin, chiefly notable now for its beautiful little church. It is one of the later churches of the region, and shows the style of the sixth century at its height. It is a rather small building, 16.60 m. long and 11 m. wide, inside measurement, or 45

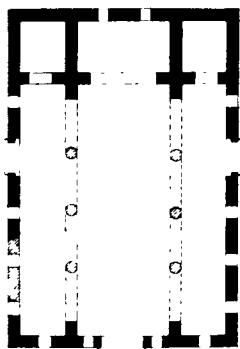


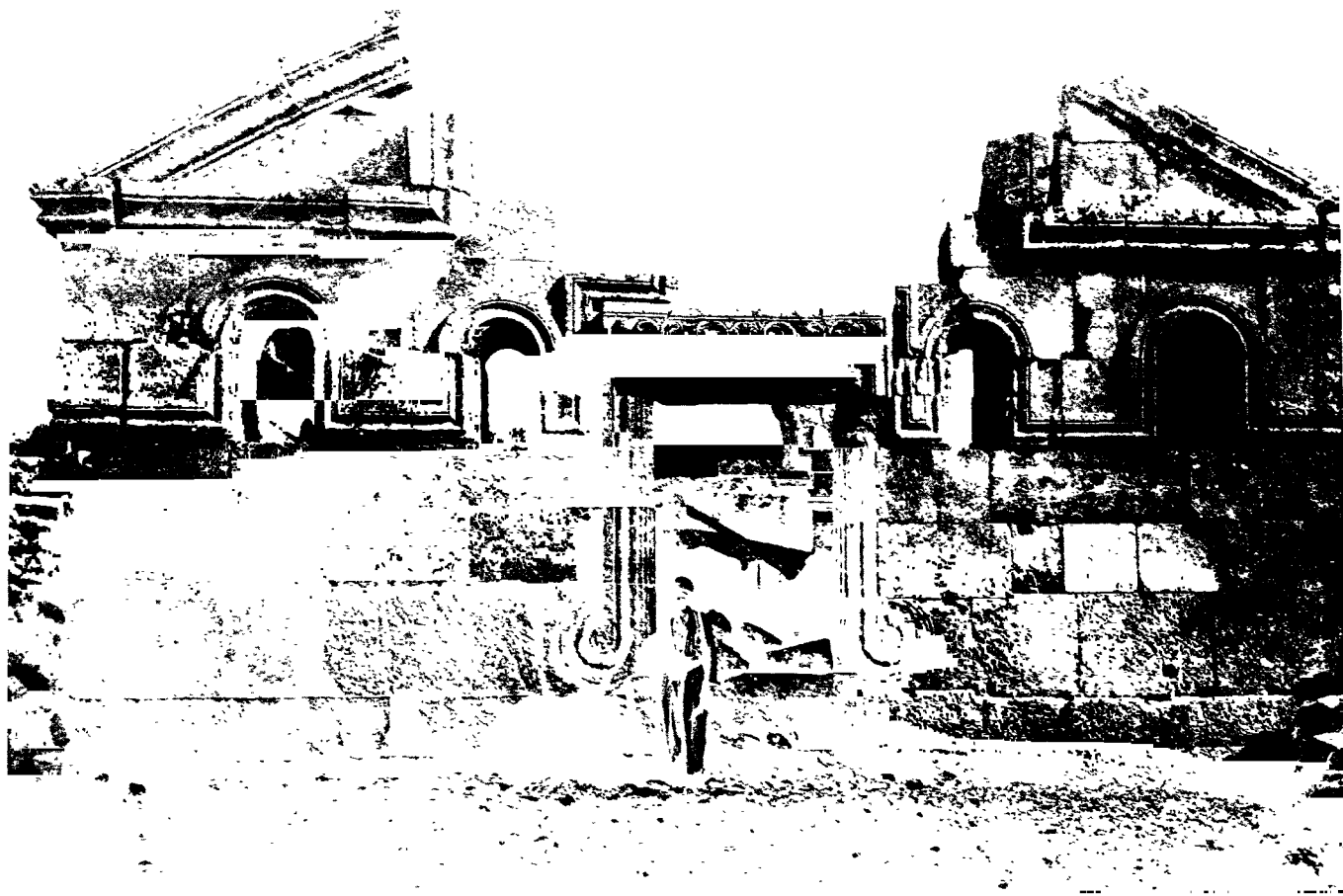
Fig. 85. Plan of church at Khirbit Tēzin.



Sanctuary of church at Khurebat, from the southwest.

by 30 feet, ancient measure, preserving the ratio of 3 : 2. It has a rectangular sanctuary, arcades of four arches, and three outside portals, one in the façade and one in each side wall.

Interest here centers in the ornament, which is perhaps the richest and the most novel in the whole region. Beginning with the façade, we find a new idea introduced, that of having a window on either side of the portal, opening into the central nave, in addition to the two windows in the ends of the aisles. The portal is framed in rich moldings that terminate in huge volutes, and is crowned with a heavy ovolo, which is the most beautiful of its kind in all Syria, carved with a rinceau of flowing acanthus



West façade of church at Khirbit Tēzin.

that grows out of an ornamental disk in the center, so deep, so free, so rich in treatment, that it might belong to the best period of classic art. The disk is composed of a cross set in foliage. The flat band at the top of the ovolo bears the Greek inscription,¹ which gives the date 585 A.D. The string molding, set a little below the level of the top of the portal, is of beautiful profile; it describes no loops nor spirals, but breaks at right angles at the base of each window to encircle the opening. At the portal it has barely room to return upon itself and follow the ascending lines of the lintel, above which it described a curve over a broad relieving-arch. The first cornice is brought across the width of the side aisles and then becomes the frame molding of the second-

¹ Part III, msc. 54.

story windows, which have now disappeared. The south side is as interesting as the façade; its doorway is a reduced copy of the great west portal. The string-course of the façade is brought around to adorn the three windows on the west of the portal; it then mounts to the top of the lintel and forms a flat curve above a small relieving-arch. The artist then, instead of drawing it back to its own level at the other end of the lintel, sees fit to relieve the monotony of the flat wall space between the portal and the next window by making it describe a double elbow before it reaches the next opening. The interior ornament is quite simple; the chancel arch and the arch of the south chapel are both deeply molded, as are the caps from which they spring.



South wall of church at Khirbit Tēzin.

KEFR KILĀ. CHURCH. With this last edifice should be classed the church of Kefr Kilā, one of the churches published by M. de Vogüé.⁴ It is much more ruinous to-day than when M. de Vogüé made his drawings, and the little of it that is left is inhabited by a family of Druses; but from the sketch in Plate 121 of "La Syrie Centrale" one may see the style and application of the moldings, while from the detail drawing a resemblance may be noticed in the carving of the ovolo molding to that at Khirbit Tēzin. The molding is smaller, however, and is surmounted by a high cavetto ornamented with upright acanthus leaves, while at the side of the lintel appears an acanthus-leaf modillion.

BĀBISKĀ. CHURCH OF ST. SERGIUS, 609 TO A.D. The latest of the dated churches, the latest, indeed, of all the dated ancient buildings that we found in Northern Syria, is the

⁴ La Syrie Centrale, Pl. 121.

Church of St. Sergius, at Bābiskā. It is a small church and stands on the western confines of the ruined town. Its inside measurements are 17.70 m. by 11.85 m. over all, or 48 by 32 feet of the ancient measure. Very little of the edifice remains; the west front and portions of the south wall, with one of the piers and part of the wall of the sanctuary, are all that is now in situ. These now present the most meager details. The façade was broken only by the portal; it has no windows and no string moldings. The portal is provided with moldings, which, like those at Kōkanāyā (see page 214), curve up to form a semicircle in the middle of the lintel and describe volutes at the bottom of the jambs. The inscription,¹ which gives the date 609 10 A.D. and the name of the patron saint, follows the upward curve of the moldings and extends for a short distance down the jamb. On either side of the lintel are brackets for the support of a porch, like those at Kōkanāyā. The entrance to the diaconicum was arched, and a narrow round arch spanned the interior of the prothesis. The chancel arch was molded, and the caps of its supports were carved with plain, stiff acanthus leaves. The scarcity of ruins within the church suggests that it was never completed; it is more probable,

however, that the blocks of stone, being somewhat smaller than those of the earlier buildings, were among the first to be carried away by the builders of the modern village of Sermedā, in the plain to the east, who are still plundering the ancient town for building materials. Only a single capital was found in the ruins, and only small fragments of



Ruins of sanctuary of Church of St. Sergius, at Bābiskā.

column shafts were visible. It is difficult to explain why Bābiskā, which had produced so large and beautiful a structure as the East Church in the early part of the fifth century, should have built so poor a structure as the Church of St. Sergius at the beginning of the seventh. The apparent poverty and the meagerness of the artistic effort displayed in this latest of the dated churches in Northern Syria may not

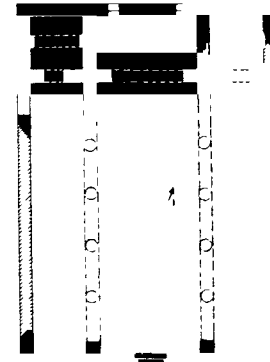


Fig. 86. Plan of Church of St. Sergius, at Bābiskā.

¹ Part III, msc. 71.



West portal. Church of St. Sergius, at Bābiskā.

be attributed to the Persian invasion; for the church at Khirbit Tēzīn, which is one of the richest in ornamental details, and one which displays high artistic ability, was completed almost fifty years after the destruction of Antioch by the Persians, and the date of the Church of St. Sergius, 609 10 A.D., is too early for it to have been affected by the Mohammedan incursions of the seventh century. The conditions may perhaps be explained by the theory that the whole country, which was to become, in time, a desert waste, had already begun to fail and grow arid.

KSĒDJBEH. CHURCH. The square plan of the little basilical church of northern Dānā (page 142) is recalled by that of the smaller of the two churches at Ksēdjbeh, though here the sanctuary is of rectangular form, and the chambers beside it open into the ends of the side aisles in the ordinary manner. The number of columns in the nave is the same — three on a side. Only the south wall and portions of the east and west walls are standing. The measurements differ but slightly from those of the little church cited above — 15.50 m. by 13 m. outside, and 11.80 m. by 10.35 m. inside, between

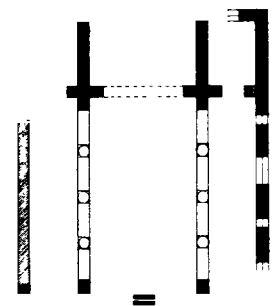


Fig. 87. Plan of West Church at Ksēdjbeh.



South wall of West Church at Ksēdjbeh.

the west wall and the chancel arch. The ornament of the interior was simple, the capitals being of the uncut Corinthian style. On the face of the respond, between the chancel and the prothesis, is a bénitier, a small niche with a slightly projecting basin below it. The exterior decoration, so far as we may judge

from the remains, was confined to the portals; that in the south wall had deeply molded jambs and a door-cap carved with erect acanthus leaves.

DJEBEL RÎHĀ. The remains of ecclesiastical architecture of the sixth century are rare in the Djebel Rîhā. There are but three basilical structures which, by their form and by the character of their ornament, may be assigned to this period — the great basilica near Hâss, the "Bizzos Church" at Ruwêhā, which will be described later, and a small church which forms a part of the group of buildings about the great church at il-Bârah.

IL-BĀRAH. CHURCH.¹ A plan of this building is given in M. de Vogüé's plate, in connection with that of the group of religious buildings about the great church. It stands to the northeast of the larger building, its front wall being on a line with the rear wall of the other, and it is 7.60 m. from the northeastern angle of the baptistery which adjoins the old church. Its plan is nearly square; it has three entrances at the west; its central nave, 6 m. wide, terminates in a semicircular apse with three windows. The side chambers are arranged on either side of the apse according to the plan of the churches of Bānḡûsā and Termānin, i.e., the curve of the apse is permitted to show between the chambers. Only portions of the apse and the west front are standing. The façade preserves the only remnants of ornament. These consist of the deep moldings of the portals and those of the broad relieving-arches above them.

HĀSS. BASILICA.² The basilica at Hâss was one of the largest in the whole region; but of the original structure only the diaconicum, which was carried up in a tower of four stories, and the wall of the south aisle are preserved, the rest having been broken up and carried away for building material. It presents interesting departures from the accepted rules of the country in matters of plan, proportion, and general treatment. The plan is basilical, but the chambers which flank the sanctuary extend to a third of their width beyond the walls of the aisles, and were carried up in towers two stories above the roofs of the aisles. The sanctuary, as it seems to have stood at the time of its abandonment, was rectangular, though the foundations of a semicircular apse are still to be found within the quadrangle. The floor level of the apse must have been raised above that of the nave; for, of the four stories of the tower, one is 2 m. below the level of the nave, and one 1.75 m. above that level. The lowest story of the tower was connected with the basement of the apse by

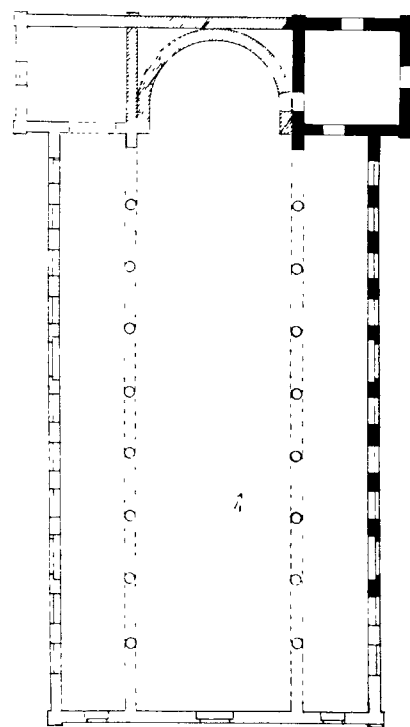


Fig. 88. Plan of basilica at Hâss.

¹ La Syrie Centrale, Pl. 60.

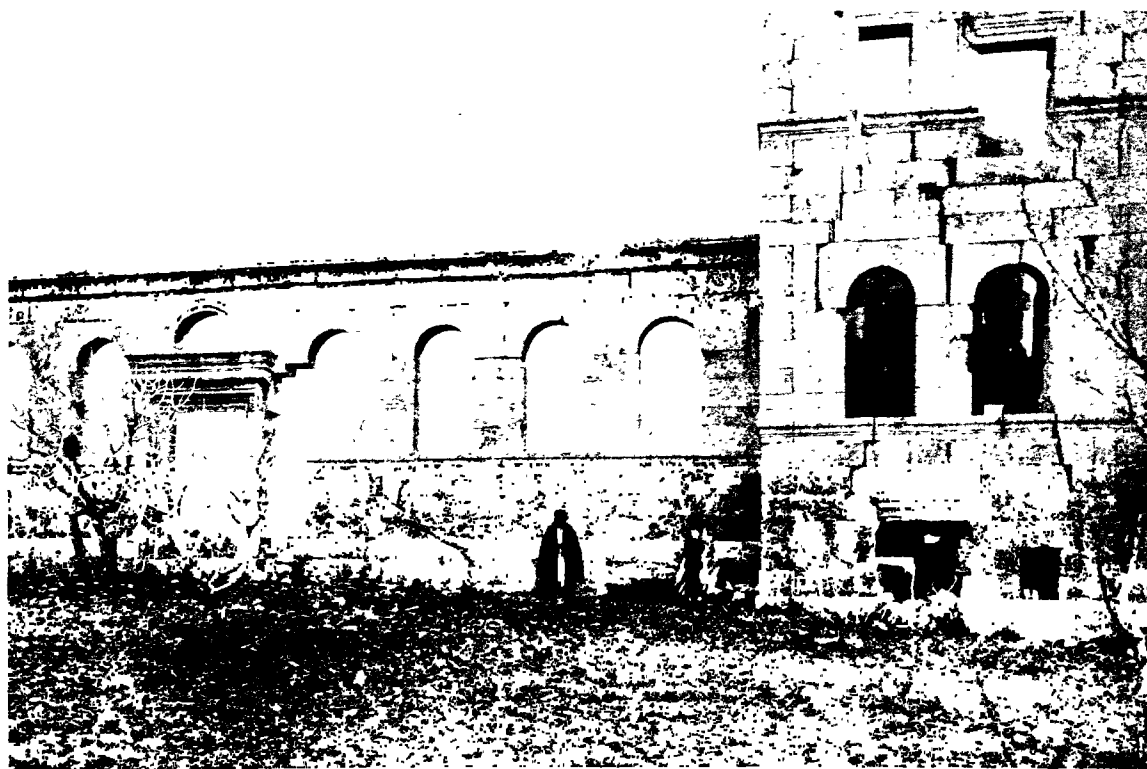
² La Syrie Centrale, Pls. 65, 66.

a doorway, and had entrances from without. The pilaster which marks the end of the nave arcade is raised upon a base 1.75 m. above the level of the nave, and the doorway



Interior of basilica at Hass, from point 1 on plan.

between the diaconicum and the aisle is upon the same level, so that a platform must have been carried across the entire width of the church. The proportions of the nave are as 5 is to 3, the uncommon ratio found in the fourth-century church at Midjleyyā.



South wall and tower of basilica at Hass

The wall of the south aisle is high, and, with the tower, shows that this basilica was decorated with molded string-courses. These are used at the sill levels of the windows, and the doorways were richly adorned with moldings. The windows are large and stand close together; they have semicircular tops without moldings. The one preserved portal has monolithic jambs with heavy moldings, a deep cornice, and a molded discharging-arch, which, by the way, is not an arch, but a semicircle cut in a single stone. There is nothing about this basilica to mark it as a Christian edifice, yet the name given it by the natives — *Ḳaṣr il-Benât* — would seem to connect it with a convent in ancient times. M. de Vogüé places this edifice among the earlier Christian buildings of the region, assigning it to the fourth century; but I cannot discover any grounds for this assumption. It has no details that would class it with dated buildings of the fourth century, while, on the other hand, its molded string-courses, its grooved pilasters, and the size and shape of its windows are entirely in keeping with similar details of buildings which are known to belong to the sixth century.

(3) We have now to consider the churches of basilical plan in which rectangular piers and broad arches are substituted for columns supporting arches of narrow span. Two of these were published by M. de Vogüé: that of *Ḳalb Lauzeh*, in the northern district, and that of *Ruwêḥā*,¹ in the *Djebel Riḥā*. Both are plainly sixth-century edifices, if we judge them by their details, yet they differ from one another in plan and system.

ḲALB LAUZEH. CHURCH.² The great church of *Ḳalb Lauzeh*, so well published by M. de Vogüé, is introduced here only as the *chef d'œuvre* of the architectural productions of the closely allied districts of the *Djebel il-A'la* and the *Djebel Bārishā*, and the foremost type of the basilica without columns. It illustrates, moreover, the employment of stone in the roofs of side aisles, a form of construction rare enough in churches, although very common in civil and domestic architecture. The body of the church measures about 25 m. by 15 m. inside, or approximately 68 by 40 feet of the ancient measure, showing that the common ratio of proportion was sometimes ignored in churches of this type, although when the distance is taken from the west wall to the steps of the chancel, we have 60 feet, which gives the common ratio of 3:2. The central nave terminates in a broad apse which protrudes beyond the east wall. The three great arches of the nave arcades do not abut the opening of the apse, but are stopped about six meters short of it, the intervening space on both sides being occupied by walls which inclose side chambers at the ends of the aisles.

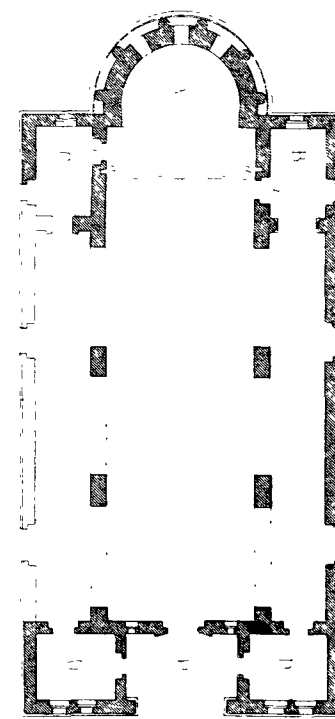


Fig. 89. Plan of church at *Kalb Lauzeh*.

¹ *La Syrie Centrale*, Pls. 68, 69.

La Syrie Centrale, Pls. 122-129.

From *La Syrie Centrale*, Pl. 122.

Each chapel has a stone ceiling, with a chamber above it beneath the aisle roof. The chapels have each three doorways, one leading into the nave, one into the aisle, and one opening out of doors. At the opposite end of the aisle are large chambers on either side of the narthex, beneath the western towers. The aisle walls extend up to the clearstory level, and are provided at the top with bracket moldings which support the outer ends of the long blocks of stone which form the aisle roof, and which find their other support in another bracket molding upon the wall of the nave above the arches. The roofing slabs are locked together at the edges by an S joint, as may be seen in the photograph, an expedient of construction that we have not met with before



Interior of church at Kalb Lauzeh, looking southeast.

in these regions. The roof of the nave was of timbers, the ends of which rested upon two superposed corbels supported by colonnettes. All of the windows, except those of the apse, are rectangular. Beneath the easternmost window of the clearstory, on either side, near the chancel arch, is a rectangular opening¹ connecting with the chambers over the prothesis and diaconicum; below the openings are large brackets for the support of small balconies, which may have been ambones for the reading of the Gospel and the Epistle. A marble fragment was found outside the church, built into the walls of a modern house; it bore on one side a Syriac inscription,² giving the name of

¹ This detail is not shown in M. de Vogüé's Longitudinal section (Pl. 122), but is shown in Pl. 126.

² Part IV, Syr. insc. 1.

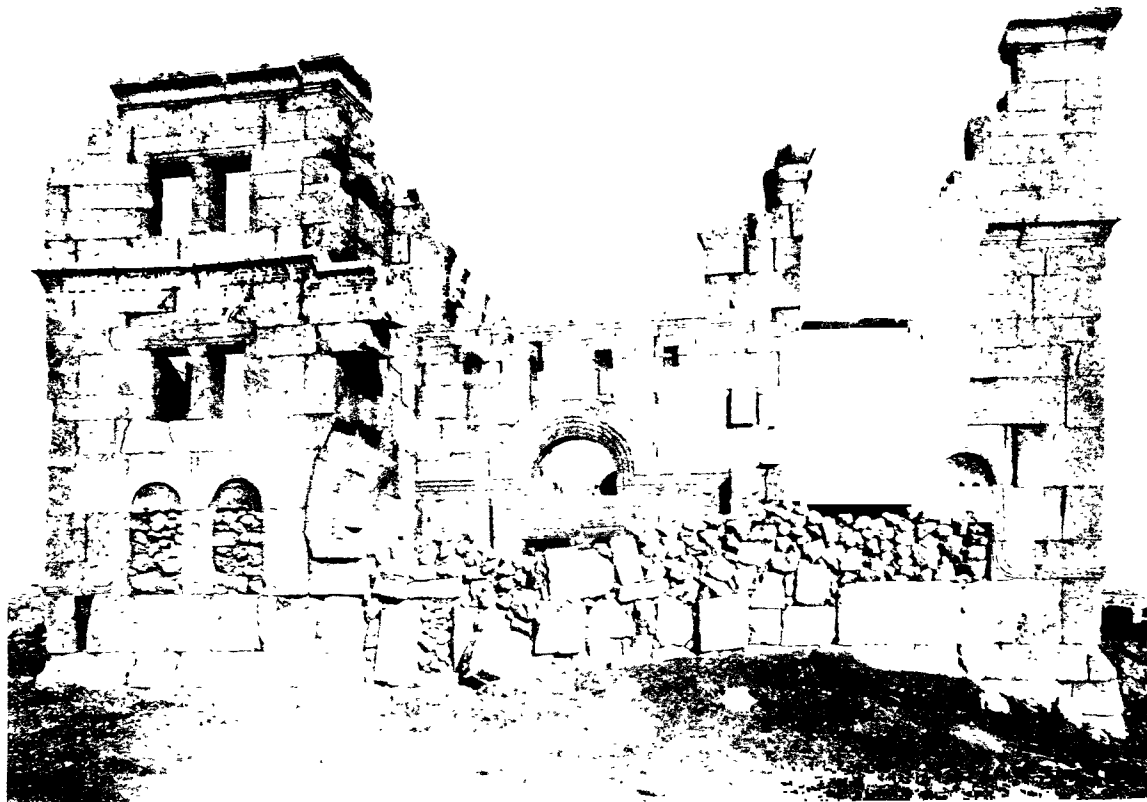
“a worshiper of the Holy Trinity.” From the moldings upon the fragment, it might have been a part of a post of a parapet or screen, and possibly belonged to the church. If this be true, we may assume that the church itself was dedicated to the Holy Trinity. Too much cannot be said of the beauty of the interior decorations of Kalb Lauzeh, the crisp and graceful carving of the great archivolts, the elaborate and flowing ornament of the chancel arch, the bold treatment of the foliage of the great caps of the piers of the nave, and the graceful turning of the slender colonnettes; the architects of this edifice expended greater pains upon the adornment of its interior even than upon the exterior.



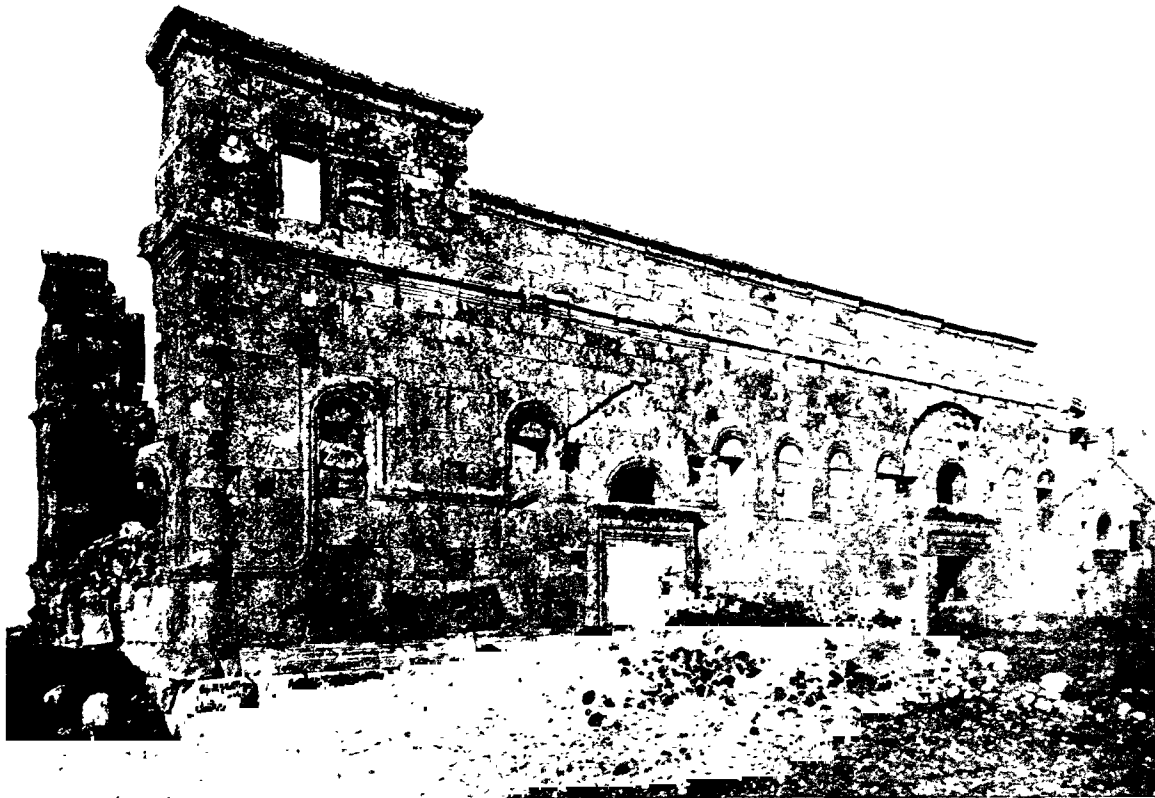
Interior of apse, church at Kalb Lauzeh.



Exterior of apse, church at Kalb Lauzeh.



West façade of church at Kalb Lauzeh.



Church at Kalb Lauzeh, from the southwest.

The exterior is by no means lacking in ornament. The apse, like that of ʔalʔat Simʔan, was adorned by a double order of columns; but there is no string molding here between the orders, and the cubical plinths of the upper order rest directly upon the capitals of the lower. These columns have capitals of great beauty, which suggest the forms of late twelfth-century Gothic capitals of the Île de France. String moldings are freely used, and are employed, as is common in these buildings, for the adornment of windows. They give a semicircular aspect to the lintels of rectangular windows, but are not curved between openings. At the southwest angle of the church, where the string molding of the side wall falls to accommodate the level of the lower windows of the façade, it describes a curve before turning the angle of the wall. The portals are richly ornamented in the various designs of the sixth century; some of them have cavetto door-caps of upright acanthus leaves, while others have the heavy ovolo carved with running acanthus patterns. The cusped ornament is commonly used; but the volute at the ends of moldings appears only in the windows of the east end, and then in a very refined and inconspicuous manner.

The church of ʔalb Lauzeh, like that of ʔalʔat Simʔan, represents a supreme effort of local artistic skill. There is no church that compares with it in the whole district; but there is almost no detail in its ornament that is not to be found in the smaller churches of Northern Syria. There is no dated inscription upon the church, but all the evidence points to a date about the middle of the sixth century.

RUWÊHÂ. BIZZOS CHURCH.¹ The larger of the two churches at Ruwêhâ, in the Djebel Rihâ, which we may call the "Bizzos Church" from an inscription² above its main portal giving the name of "Bizzos, son of Pardos," was also published by M. de Vogüé; but it must be included in this account because it presents several features which are unique in the churches of Northern Syria. Like ʔalb Lauzeh, its interior arcades are composed each of three enormous arches supported upon piers; but here the similarity ceases, for the piers are T-form in ground plan, having a buttress on the inner side which is carried up almost to the clearstory level, a distance of eight meters, to support lofty transverse arches which spanned the nave, the earliest, so far as we know, of arcs doubleaux to span a Christian basilica. Again, the plan of the east end differs from that at ʔalb Lauzeh in an apse set deeply back and flanked by chambers, all concealed on the exterior by a flat east wall. The nave is 31.10 m. (84 feet) long and 17.76 m. (48 feet) wide, presenting the unheard-of proportion of 7 : 4.

The interior decoration is poor, compared with that of ʔalb Lauzeh; the broad arches are flatly molded, though the caps of the piers have moldings of excellent profile, garnished with little modillions in the larger coves. The faces of the piers, of the ascending supports of the transverse arches, and of the pilasters between the windows of the apse, are ornamented with widely spaced flutings. The caps of the

¹ La Syrie Centrale, Pls. 68, 69.

² Part III, insc. 266.

piers of the apse are of good Corinthian pattern. A molded string-course appears at the clearstory level.

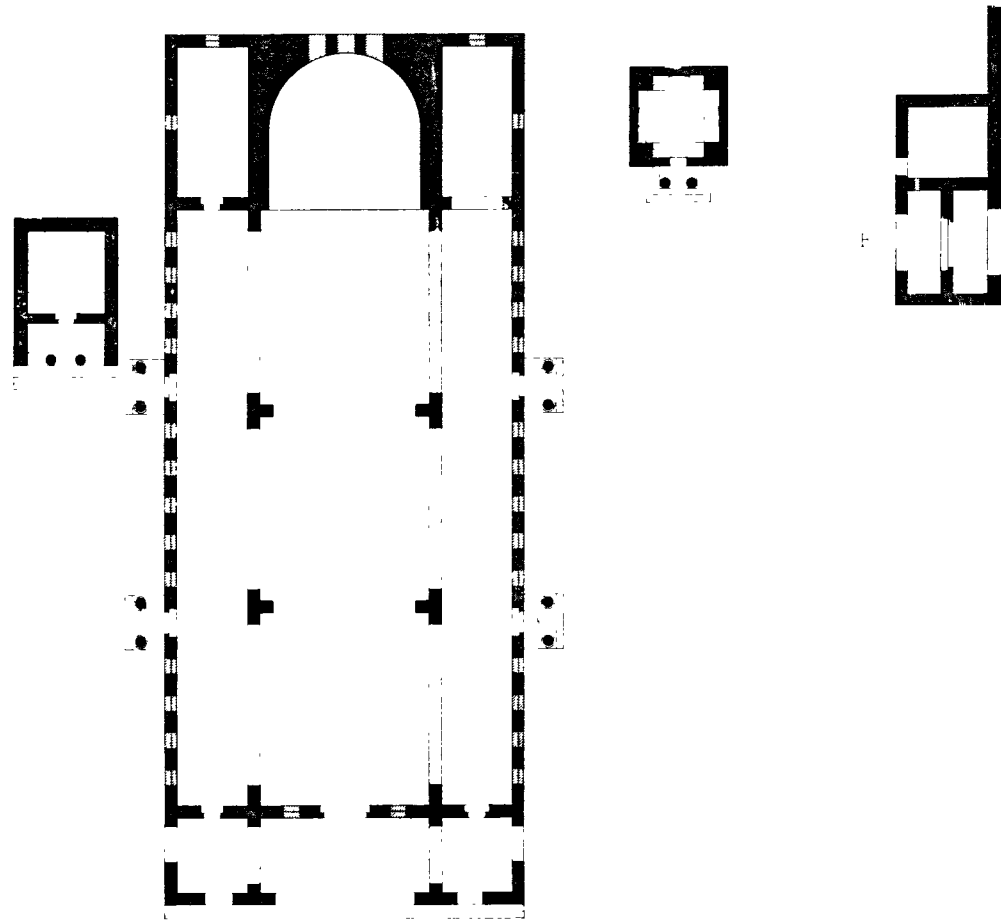
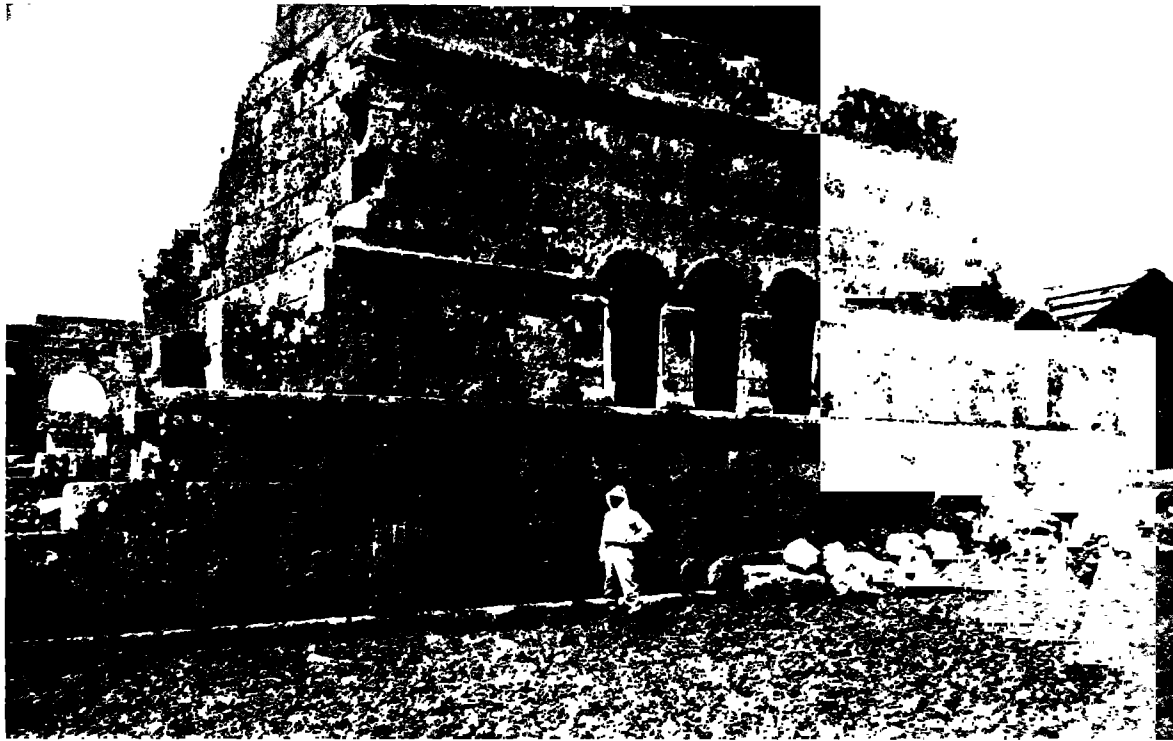


Fig. 90. Plan of "Bizzos Church" at Ruwêhâ, with tombs and dependencies.¹

On the exterior the ornament is more generous. Fluted pilasters without caps are used at the angles and to mark the ends of the division walls of the sanctuary; a plain, narrow string molding appears at the level of the windows of the side aisles, breaking and turning downward for a short distance, where it encounters the jamb moldings of the portals. The window moldings, also rather narrow, are used only over the arches of the windows, and are then carried as a string molding between the windows at the level of the arch. The one south portal that remains is framed in deep moldings, and is surmounted by a heavy ovolo cornice carved with a running

¹ From *La Syrie Centrale*, Pl. 68.



North Church at Ruwēhā, east end.

acanthus design not deeply cut. The west façade, with its lofty porch, must have been very graceful and beautiful; but it has been completely destroyed. The windows of the west wall have *incised* moldings; but the main portal is a marvel of beauty. Its moldings are simple and dignified, crowned at the lintel by an elaborately carved cymatium supported by a set of acanthus-leaf modillions. Above this sweeps the most curious relieving-arch in all Northern Syria, a veritable horseshoe, adorned with



Interior of apse, North Church at Ruwēhā.

rich and delicate moldings. The windows of the clearstory were arranged in groups of four over each of the main arches of the nave. A group of three was placed in the

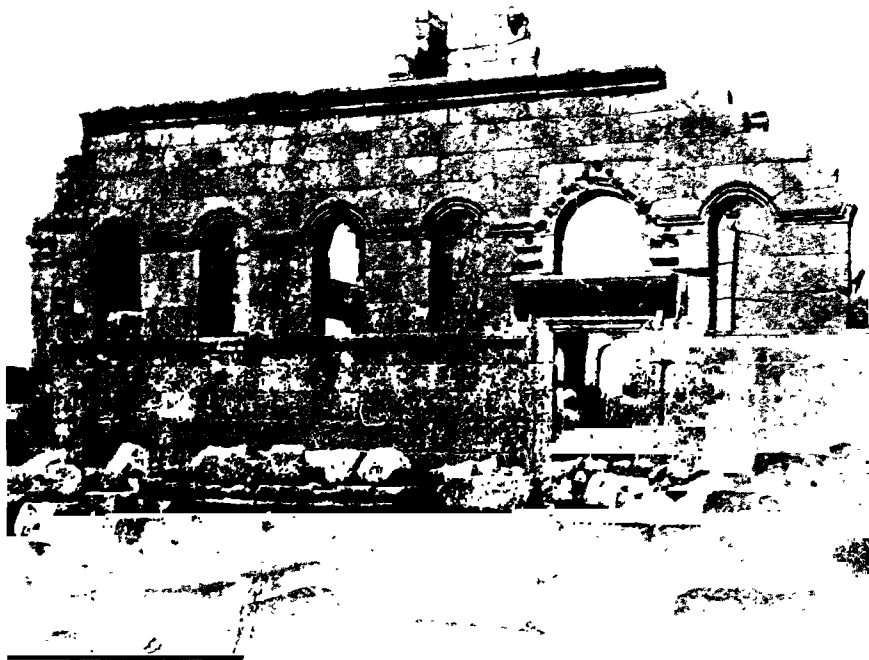
façade a little below the clearstory level. These openings were separated by short Corinthian pilasters, and had molded arcuated lintels. It is very interesting to notice the points in which the ecclesiastical ornament of the sixth century in the Djebel Riḥā coincides with that of the mountains farther north, and those in which they differ. The main cornices have exactly the same profiles; the incised moldings, where they are used, are the same; the portals are quite similar; but the volute at the ends



Interior of North Church at Ruwêḥā, west portal and first arch of north aisle.

of moldings is not used in the Djebel Riḥā. String moldings are more slender, but they are not broken to be turned into window moldings.

The "Bizzos Church" at Ruwêḥā, with its broad arched arcades, had no company of its kind in the Djebel Riḥā; but that of Ḳalb Lauzeh found three companions in the country farther north—two in its own mountains, that at Bettir and that at Djūwāniyeh, and one in the Djebel Bārishā, that at Bashmishli. The little churches of Bettir and Bashmishli had only one feature in common with their famous sister, the piers and arches of their naves; but the church at Djūwāniyeh is a more highly articulated structure.



North Church at Ruwêḥā, western half of south wall.

DJŪWĀNIYEH. CHURCH.

The ruins of the church at Djūwāniyeh consist of the west façade, two stories of which are preserved, the apse and side chambers at the east end; the semi-dome has fallen. Of the side walls and interior supports nothing remains in situ. The general scheme of the plan of this church does not depart from that of some of the earlier churches, and I do not



West portal of North Church at Ruwēhā.

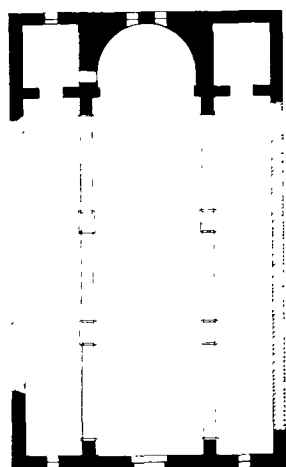


Fig. 91. Plan of church at Djūwāniyeh.

hesitate to place its date considerably in advance of that at Kalb Lauzeh. Its apse is flanked by side chambers and is concealed by a flat east wall. Its proportions are as 3 is to 2, measuring 18.86 m. by 12.60 m., or 51 by 34 feet inside. The only departure here is seen in the substitution of widely spaced piers for close ranks of columns. There were three arches of over five meters span on either side, supported by two free-standing rectangular piers and deep buttresses projecting from the end walls. We can judge of this only from the evidence of the low buttresses at the ends, which are much lower than the pier of the chancel arch, and by the great curve of the fragments of arches preserved above them; for the intermediate piers have totally disappeared.

The caps of these buttresses and of the piers of the chancel are ornamented with rather crude, uncut acanthus leaves. The apse arch is well molded, and a heavy ovolo without carving formed the impost molding of the semi-dome. The exterior of the east wall is perfectly plain, the two arched windows of the apse being unmolded; but the ornament of the west façade is not without beauty. Heavy string moldings are plentifully used, one at the level of the aisle windows, another at the level of the aisle walls, which is nothing but the return of the cornice of the side walls, and a third at the clearstory level. The portal has deep moldings and a narrow ornamented cornice beneath a molded relieving-arch. The windows in the ends of the side aisles and those in the story above the portal have delicate incised moldings which are returned at right angles at the sill and carried a short distance along the string-course and then returned against it. All of the mold-



West façade of church at Djūwāniyeh.

ings, great and small, are adorned at odd intervals by rosettes and disks set in their coved portions. The beautiful old tree beside the church, shown in the photograph, is the largest in the Djebel Bārishā.

BETTIR. CHURCH. Djūwāniyeh is situated in the extreme southern end of the Djebel il-A'la; Bettir is a small ruin in the extreme northern end of the same mountain ridge. The two are as widely separated as would be possible in the district. The church of Bettir appears to be much older than any of the buildings of this class. It might, indeed, be placed far back in the fourth century, but that we found no rectangular apses in dated churches earlier than the sixth century. It is a little building, but gloriously situated on a high point in the mountains which the natives call "The Higher," above a steep declivity, with a splendid

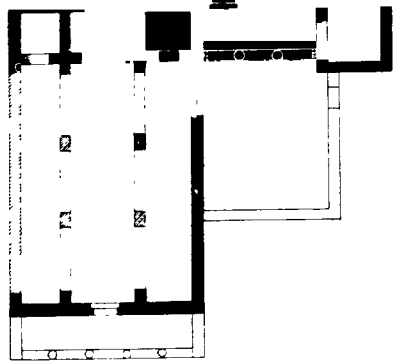


Fig. 92. Plan of church at Bettir.

view of all the Djebel Bārishā across the valley, and far over those lower hills out into the limitless desert. The church is sadly ruined; only the east wall, a small portion of the south wall, and fragments of the west end are standing. The only windows preserved are those of the east end, which are small, rectangular, and unadorned. The fallen caps of the piers are composed of crude acanthus leaves. The only thing of beauty is the south portal, which has been preserved intact. It is framed in moldings of classic profile and surmounted by a row of

dentils beneath a flat frieze adorned with interlaced fillets encircling stars and crosses; in the middle is a sunburst. Outside the ruined west portal is the shaft of a fluted column with twisted flutings — the only specimen of its kind that we found outside the grand colonnade of classic Apamea.

To the south of the church is a small baptistery, connected with the church by a wall upon the line of the east walls of the two buildings. The baptistery, which is well preserved, is of square plan and of the simplest design.



South portal of church at Bettir.

BASHMISHLI. CHURCH. The church of Bashmishli is small, but there is no difficulty in judging of its style. It is situated on the northern edge of the town and preserves nothing but its chancel arch, apse chambers, and east wall. One may



Chancel arch in church at Bashmishli.

find the caps of its piers in the ruins of the nave, and may see the low piers on either side of the chancel arch, which show the nature of its system. The apse arch is well

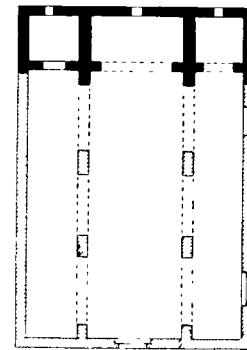


Fig. 93. Plan of church at Bashmishli.

molded and ornamented with cusps above. The caps of the piers of the chancel arch and of the piers of the nave are carved with stiff, uncut acanthus leaves. The lintel of the doorway leading into the diaconicum is cut to arched form. The east wall shows three windows, one for each of the three interior compartments. Each



East end of church at Bashmishli.

is round-topped and provided with a heavy molding that curls up in a volute on either side.

CHAPELS. We come now to those churches with undivided naves which, from their details, may be classed as sixth-century monuments, and which we may call chapels to distinguish them from

the basilical structures. Only four need be mentioned: one at Dauwâr, which was the chapel of a small monastery; those of Ẓaṣr Iblisû and Burdj id-Dêrûnî, which were small country churches standing alone; and one at Kefr Finsheh, which differs in its plan from all the rest, and, like the two last mentioned, stood by itself, away from the town.

DAUWÂR. CHAPEL. The little monastery of Dauwâr, a small but well-built town a quarter of an hour northwest of Bānḡûsâ, consists of a small church, rather long for its width, with a cloister court to the south, in the southeast angle of which is a small baptistery. The entrance to the cloister was between the church and the baptistery.



Northwest angle of cloister at Dauwâr.

The court has a colonnade on its northern and western sides, which was roofed with large slabs of stone. The monastery has little to recommend it in the way of architectural features; but the trees that cluster about it, finding nourishment by sending their roots beneath the walls of the church, the vines that twine about its windows, the fig-trees, the grass and the ferns which flourish in its cloister, all combine to give it a picturesqueness extremely rare in this deserted land. The ornament of the chapel consists solely of a string-course, at what would be the clearstory level if there were aisles, the cornice which is carried horizontally across the east wall, and the moldings of the windows. The windows of the sanctuary are two small rectangular openings separated by a block of stone with an engaged Ionic colonnette carved on its outer face. These openings are not molded, but have straight cornices above a wide, flat member



Chapel and baptistery of the monastery at Dauwâr.

in relief, like the windows of fourth-century houses in the Djebel Riḥā. These windows, with the string mold, which is profiled more like a cornice than a secondary molding, point to a reconstruction or addition of the upper parts. The windows in the gable end are three, a round-topped opening with a rectangular one on either side of it. The incised molding describes semicircles above the square openings and is curved from one to the other. The windows of the baptistery are also rectangular, with incised moldings describing semicircles upon their lintels.

The cloister colonnade is now of but one story, and the stone roof is slightly slanting; but the presence of broken balustrades would seem to indicate that there had been an upper story. The columns have well-molded bases, and capitals of debased Ionic and Corinthian forms; the architrave is richly molded.

KAŞR IBLİSŪ. CHAPEL. About fifteen minutes northwest of Khirbit Tēzin is the well-preserved little church of Kaşr Iblisū, standing well to the east of a group of



Chancel arch of chapel at Kaşr Iblisū.

ruined houses crudely built, for the most part of undressed stone. The walls of the chapel are preserved entire but for a

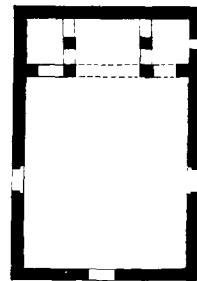


Fig. 94. Plan of chapel at Kaşr Iblisū.

few stones in its southwest angle and the tower that stood above its northeast angle. Its rectangular plan is intersected at its eastern end by a wall which contains the chancel arch, a small doorway on the left, and a

larger arched opening on the right. The space behind the arch and the smaller openings is divided into a sanctuary and side chambers by large monolithic piers, 2.50 m. high, which carry architraves with walls above them. The prothesis and diaconicum were thus open to the sanctuary, and if closed off at all were screened by curtains. In front of the high arch, the foundations of a chancel railing extend across the chapel. The nave had three portals, one to the west and one in either side wall. The windows, three in the façade and three in either side wall, are placed high above the portals; another window in the façade is placed in the gable end. The sanctuary and its side compartments were roofed by a lean-to, which abutted the gable above the chancel arch; the walls of the chamber on the north side of the sanctuary were carried up in a tower, portions of which still remain.

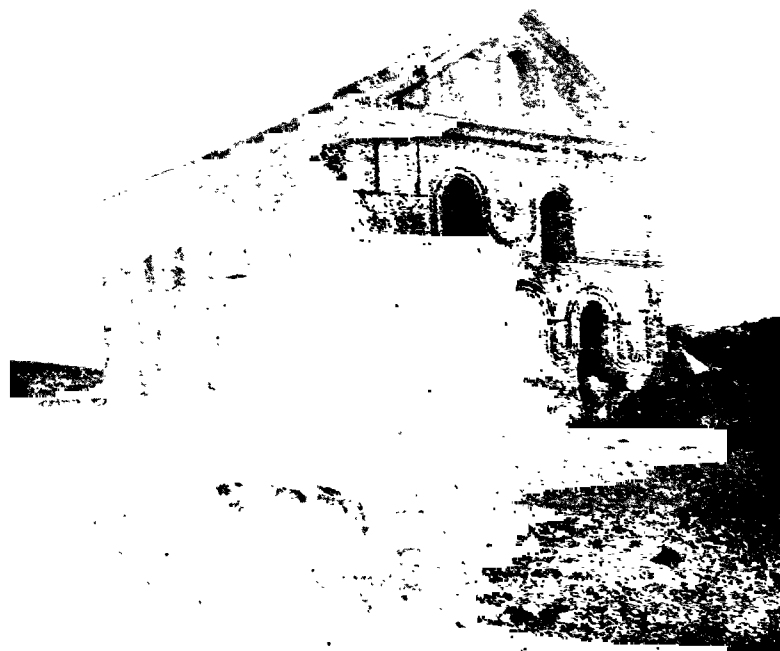
The interior ornament is confined to the stilted chancel arch and the caps from which it springs, one of which is of uncut Corinthian pattern, while the other has acanthus leaves barely outlined upon its surface. The lintel of the entrance to the diaconicum is cut to arch form, but is not molded. The ornament of the exterior is rich and varied. A deep base mold ran around the entire building, and, high above the lintels of the portals on the window level, a well-molded string-course was carried across the façade and along the sides, breaking upward at each window to frame the opening. At the end of the nave wall it was returned upward and stopped, leaving the walls of the chancel, with its side chambers, quite plain. The cove of this molding, on the façade, where it curves above the windows, is ornamented with little hemispherical

rosettes, three in each lintel. The molding of the window in the tympanum has large volutes on either side of the opening; it is provided with rosettes in its cove, and is surmounted by elaborate cusping. The cove of the raking cornice is ornamented with knobs like those of the window moldings. The moldings of the west portal describe volutes above the base mold, on either side of the doorway. The door-cap consists of a heavy ovolo carved with running acanthus designs, executed in a flat style suggestive of Byzantine work. The side portals are similar, except that the volutes are omitted. The whole building, small as it is, presents a very careful study of composition and illustrates many of the best motives of the ornament of the sixth century in Northern Syria.



West façade of chapel at Kasr Iblisū.

BURDJ ID-DERŪNĪ. CHAPEL. The chapel of Burdj id-Dērūnī is situated below Bākirhā. It is very small, and its interior is undivided; but it is interesting for its



Chapel at Burdj id-Dērūnī, from northwest.

wealth of windows and their decoration. There are three large openings in the lower row and two in the upper row of the east end, besides the window in the gable. The lower row is ornamented by a deeply incised molding that describes curves above the openings and between them, and is turned in large volutes at either end. The upper story has a string molding that runs around the windows, making right angles on either side and a semicircle between the openings. This string molding is carried along

the side of the building, where it is employed for the adornment of a row of five windows, sweeping in a succession of curves above and between the windows, though making a right angle at the ends of the row.

KEFR FINSHEH. CHAPEL. At Kefr Finsheh, about half an hour southwest of Kākanâyā, there is a little church the plan of which differs from that of any other in the entire region. It is a small rectangular building with an arch thrown

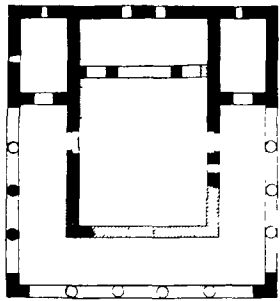


Fig. 95 Plan of chapel at Kefr Finsheh.

across its chancel, with wings on either side for prothesis and diaconicum, and with a colonnade that extends across its façade and along both sides as far as the wings. There were three portals, one at the west end and one in either side wall. Doorways were placed on either side of the arch, and opened from the wings upon the colonnades. The portions of the nave that remain present very little decoration of any kind. The two square windows in the lower part of the east wall, and the two round-topped openings above, are perfectly plain; but a fragment of the clearstory — the wall above the roofs of the colonnades — preserves the terminal volute of a window mold-

ing, and a dovetailed plate with a Greek inscription¹ upon it. This volute, together with similar fragments found among the ruins, shows that the windows above the roof of the colonnade were provided with moldings. Fragments of the moldings and lintels of the portals show that these too were ornamented. The colonnade consisted of four columns in front and three on either side. The angles were reinforced by piers of L plan. These piers had base molds and molded caps. The columns have



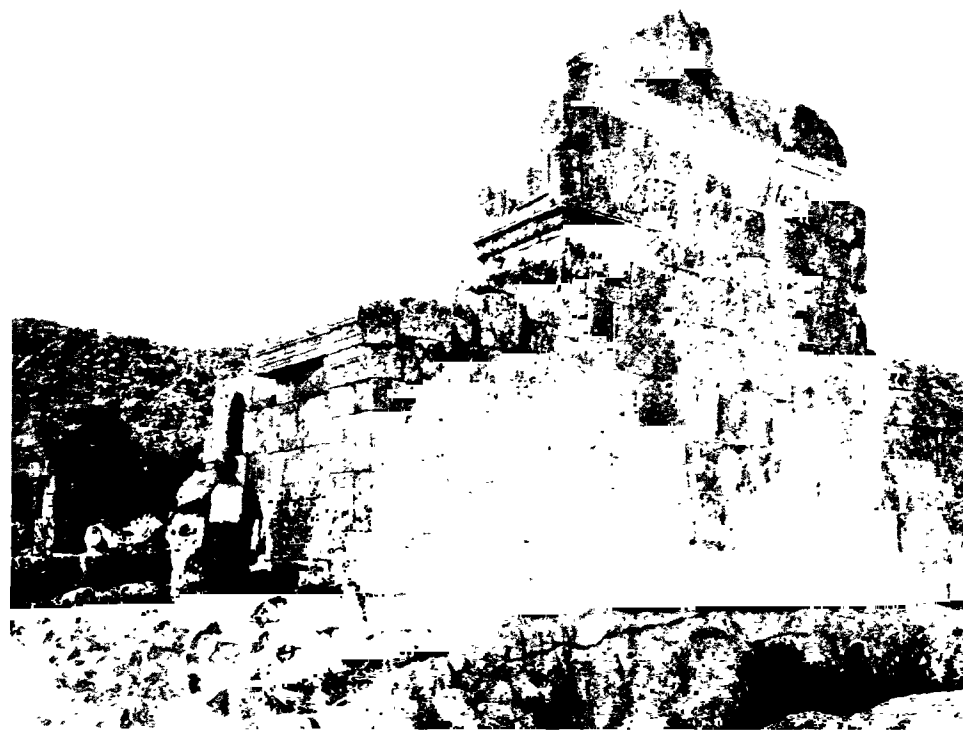
Chapel at Kefr Finsheh, from the southwest.

ing, and a dovetailed plate with a Greek inscription¹ upon it. This volute, together with similar fragments found among the ruins, shows that the windows above the roof of the colonnade were provided with moldings. Fragments of the moldings and lintels of the portals show that these too were ornamented. The colonnade consisted of four columns in front and three on either side. The angles were reinforced by piers of L plan. These piers had base molds and molded caps. The columns have

¹ Put III, mscs. 31, 32.

bases of good profile, set upon square plinth blocks, and bell-shaped capitals rather freely treated in the uncut Corinthian style without volutes at the angles.

We have now only to consider the ecclesiastical structures of central plan in Northern Syria and the baptisteries of square plan that have not been discussed already. There are only two of the former, one in the northern and one in the southern section.



Chapel at Kefr Finsheh, from the southeast.

MIDJLEYYĀ. CHAPEL.¹

Both plan and superstructure of the little

church at Midjleyyā present an interesting combination of central and basilical design. In the plan we have five sides of an octagon with corresponding interior columns, joined to a semicircular apse flanked by side chambers and concealed by a flat east wall. In the superstructure we have the five sides of the octagon, with tent-like roof, attached to a simple rectangular structure with a lean-to roof above the apse. The

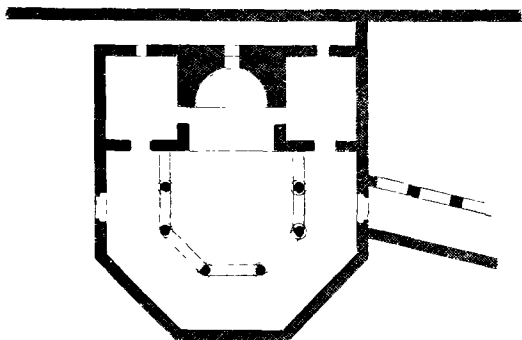


Fig. 96. Plan of chapel at Midjleyyā.

interior must have been in a better state of preservation when visited by M. de Vogüé than it is now. He asserts with confidence that the central structure within the columns was open to the sky, and that the aisle roofs extended to the top of the wall above the columns. The apse was deeply set back between projecting walls in which were doorways opening into the apse chambers; above these walls was a barrel vault of slightly wider span and higher than the apse arch. The chambers connected also with the aisles. There was no portal at the west, the entrances being in the sides.

The interior was very simple in its ornamentation: the apse arch was molded, and an impost molding encircled the curve of the apse. The capitals were of the simple corbeled variety so common in private architecture, and furnishes the only example of the use of this kind of capital in religious architecture, except in the church of

¹ *La Syrie Centrale*, Pl. 63.

Btirsā,¹ and possibly the old basilica at Ruwêhā, which was possibly a civil building. Above the columns were simple architraves cut to curved form, like those in the ancient



Chapel at Midjleyyā, from the south.

church near by. M. de Vogüé believes that the plinth block was omitted below these lintels, and that the curve was therefore less than a semicircle. The exterior ornament is rich, and perfectly in keeping with the style of the sixth century in the north. The angles of the octagon are grooved to represent pilasters; a heavy string molding is carried all round at the level of the lintels, and the cornice of the aisle extends as a string molding around the higher, rectangular portion of the edifice. The portals have rich moldings and narrow ornamented door-caps. The windows, which are set upon the string-courses, have their own deep moldings of excellent profile. Until the debris is removed from the interior of this building, it will be difficult to say with certainty

for what purpose it was used, but it seems more than likely that it was a baptistery.

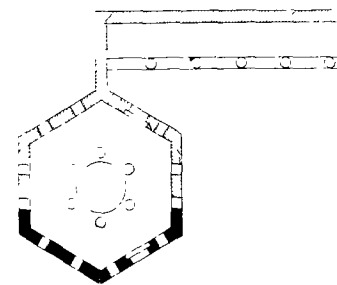


Fig. 97. Plan of baptistery at Dêr Sêtā.



East portal of baptistery at Dêr Sêtā.

DÊR SETĀ. BAPTISTERY.² Another building of polygonal plan is situated at Dêr Sêtā, in the Djebel Bārishā. It is a simple hexagon with a large portal to the east. Only two sides are now standing, but M. de Vogüé's plan shows an-

¹ La Syrie Centrale, text, p. 99.

² La Syrie Centrale, Pl. 117.

other portal on the north side and six columns in the interior. On the north is a paved court, with the remains of an open colonnade on the west.

Nothing now remains of the columns or other interior decoration, but the exterior is ornamented in the developed style of the sixth century. A base mold was carried all around the building, and a heavy string molding at the level of the windows is carried in graceful curves over each window, of which there are two in each face. The east portal is provided with a good set of moldings, and the string mold, carried across the top of the lintel and ornamented with a symbolic disk, suffices for a door-cap.



Baptistery at Rbê'ah, from the southwest.

RBÊ'AH. BAPTISTERY. A baptistery of the ordinary square plan was found at Rbê'ah. Its plan is shown in Fig. 38, with the church to which it belonged. Like the baptistery at Dêhes, this is divided, on the exterior, into two stories by a string molding on a level with the lintel of the doorway, the moldings of which are adorned in the center with a small cross. Above the string molding there are two

windows with incised moldings on the south side and two similar openings on the east. The south wall was broken during the middle ages for the construction of a crudely made mihrab, when the little building was transformed into a mosque.



Baptistery at Bashmishli, west front.

BASHMISHLI. BAPTISTERY, 536 A.D. A small structure found in the modern village of Bashmishli would seem, from an inscrip-

tion upon it, to be a religious building, and, from its plan and dimensions, could have been only a baptistery. There is no church in the immediate vicinity, although, as we have seen, there is a small church far beyond the buildings of the modern village, on the northern outskirts of the ancient town, but too remote from the building under discussion to have been a part of the same group. It is possible that there was a church adjoining this structure, and that it has entirely disappeared in the construction of the modern houses. The building is of square plan, with an ornamental portal to the west, a rich base molding, and a deeply molded cornice. In the middle of the cornice, high above the portal, is a dovetailed plate bearing the inscription,¹ and the date 536 A.D. The windows, which are placed high in the wall, have arcuated lintels and deeply incised moldings.

The building is inhabited to-day and has been remodeled to suit modern native taste. It has a roof of mud, supported by an interior arch, and its doorway has been decreased in size and changed from rectangular to curved form at the top. The splendid carving of the portal, however, has not suffered. Its ornament was copied from the church portals of the time. The cove moldings are rather flat, but the bands of decoration include the barbed ornament, a narrow border of vine finely executed in conventional style, the interlacing fillets, and, outside of all, the cusped molding.

II

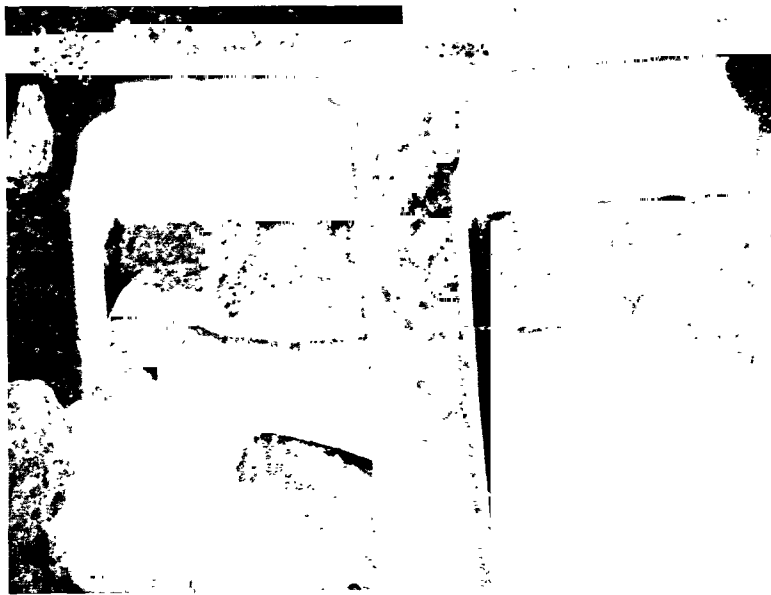
TOMBS

FEW innovations were introduced in the form and style of tombs during the sixth century. In the northern half of the country especially, the inhabitants who built large churches and fine residences seem to have been content with the tombs their fathers had made, or satisfied themselves with the simple rock-hewn graves furnished with two arcosolia (see Class A, *b*, page 104) and covered with a plain sarcophagus lid. A few of the elevated sarcophagus tombs, which, for lack of inscriptions, cannot be dated, may belong to this period; but no more canopy tombs like those at Kōkanâyā and Djūwāniyeh, nor pyramids like that at Taltītā, were built in the more northerly districts after the fourth century, if we may judge from the remains. Two types of tombs, however, still remain to be described. None of the examples of them is dated, and I have given them this place only because the majority of the ruins of other buildings in the towns where they are found belong to the sixth century.

KEFR MĀRES. TOMB. The first type is represented by but a single example. It is situated at Kefr Māres, a quarter of a mile north of the town. Half excavated

¹ Part III, *in sc.* 46.

and half built, it consists of a square chamber with two rock-hewn arcosolia in each of three sides, and a large doorway in the remaining side. Above the arcosolia was a wall of several courses, and in the middle of the chamber a monolithic column which supports an architrave, carried, at either side of the chamber, by a pilaster set against the wall upon a ledge above the arcosolia. It is probable that slabs of stone were laid from the walls to the architrave, forming a stone roof. The most interesting detail of this structure is the central column, which is made of a fossiliferous stone, of a pink color and almost as hard as marble, so well polished as to show the configurations of the shells in the stone. The capital of this central column has no definitely marked echinus, but its lines are brought upward by an easy, curved surface from the circle of the shaft to the square of the abacus.



Interior of tomb at Keir Mâres, from the entrance.

BĀMUḲḲĀ AND BĀSHAKŪḤ. TOMBS. The other type of burial-place consists of a small rectangular chapel which was roofed with wood, provided in the interior with free-standing sarcophagi or with arcosolia built in the thickness of the wall. The most common form of this mortuary chapel is represented by a well-preserved example at BāshakūḤ and one at BāmuḳḲā, though I believe that many of the small rectangular buildings standing by themselves in various places and now in complete ruins were of the same order of building. Both are nearly square in plan and one story high. They have no openings except their doorways, which are of good size, unmolded, and provided with shade-stones that project from the walls above the lintels, which are ornamented with single large disks. The roofs were of gable form and of wood. In the interior are sarcophagi, sunk below the level of the floor and covered with flat slabs. BāshakūḤ had also a mortuary chamber which seems to have been connected with a monastery; but all the buildings are in such a state of ruin that it would be impossible to give a full description of any part of them further than that this chamber has arcosolia built in the thickness of the walls.

KAṢR IL-GHARBĪ. TOMB. At Kaṣr il-Gharbī, standing almost alone, about half a mile southwest of Ma'sarteh, a large but completely ruined town on the northwestern slope of the Djebel il-A'la, is a large mortuary chapel, surrounded on three sides by a

double portico of perfectly plain rectangular piers. The buildings in the vicinity are too small and insignificant to have been parts of a monastery. The chapel must have been the burial-place of a family that lived in Maṣarteh. The plan is slightly longer than broad, with its longer axis running east and west. There is an entrance



Tomb at Kasr il-Gharbi, from the southwest.

of good size at the west and one in the south side. The walls are built of massive blocks and are in two stories; those of the lower story are extremely thick (1.20 m.), to accommodate the arcosolia, of which there are two on the east side, three on the north, and one on either side of each of the two doorways. The side of each sarcophagus is displayed; all are entirely plain; the covers

were flat slabs of stone, fitting nicely into the space below the arch. At the back of the arcosolia, on the east and north sides, where the wall is thin, there is a small cruciform window; and in the spandrels between the arches are tall niches with flat tops and pointed bottoms. Above the arches, on all sides, is a heavy corbel-course of right-lined section which was probably designed to carry stone slabs. The outer courses of the walls are carried up in an upper story, provided with small, square windows. On the east, south, and west sides is the double portico of huge rectangular monolithic piers with equally plain and heavy architraves. The complete absence of moldings throughout the building and the lack of ornament of any kind make it difficult to assign this structure to any period. It is Christian without doubt, but may have been built at any time between the beginning of the fourth and the end of the sixth century. The orientation and the unusual size of this tomb structure make it quite worthy of the title of mortuary chapel, and raise the question whether services of some sort were not regularly celebrated in the larger class of tombs. The undoubted existence of an upper floor brings this building into the category of certain Roman tombs in which an upper story was used for annual funeral feasts. The

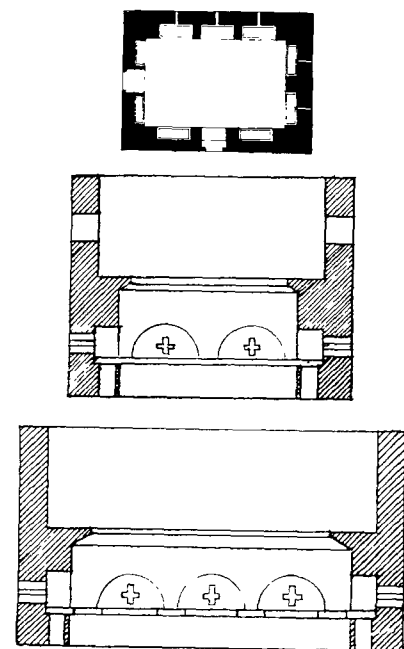


Fig. 98. Plan, cross-section, and longitudinal section of tomb at Kasr il-Gharbi.

Roman custom was perpetuated in one form or another by the early church.¹ The upper story seems to have been entered from the roof of the portico.

SARCOPHAGI. Ordinary sarcophagi, perfectly plain or with paneled sides, either raised upon solid bases or set upon the living rock, seem to have been common in all periods of Syrian art. One of these at Khirbit Ḥasan is probably to be assigned to this century, owing

to its proximity to the church, which dates from 507 A.D. Others of this type are to be seen at Kefr Mâres, Taltitā, and Bākirhā, while examples of the sarcophagus without a basement were found at Bettir, Behyō, and Kefr Kilā, in the Djebel il-A'la, and at Bashmishli, Dêhes, Kōkanâyā, Dêr Sêtā, and many other places in the Djebel Bārishā.



Pyramidal Tomb II at il-Bārah.

¹ See Lowrie, *Monuments of the Early Church*, p. 49.



Interior of tomb at Kaṣr il-Gharbī, northeast angle.

DJEBEL RIḤĀ. There are many tombs of importance of the sixth century in the Djebel Riḥā, where, as in the north, only one really new type of tomb was introduced during the century. The old forms, however, were treated in new ways, and striking details were added by way of embellishment; all of which places the later tombs of this region in strong contrast with those of the more northerly districts. The tombs with pyramidal roofs saw perhaps the highest development of all, though domed tombs and temple tombs or tombs of temple plan were employed in a variety of forms.

IL-BĀRAH. PYRAMIDAL TOMB II.² The simplest style of pyramidal tomb of this period is

² *La Syrie Centrale*, Pl. 74.

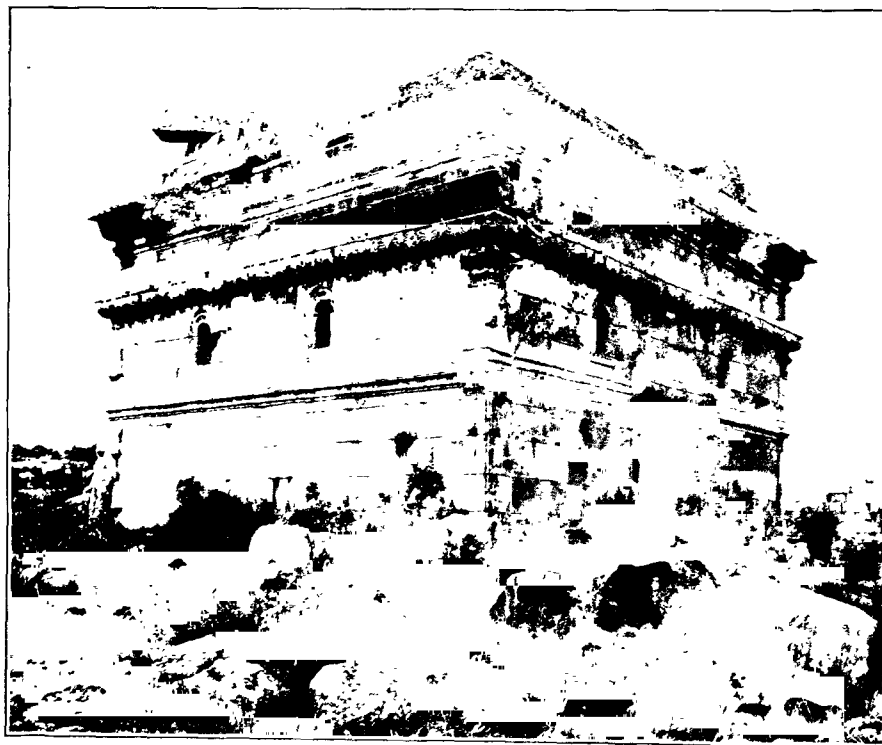
well illustrated in an almost perfectly preserved example in il-Bârah. The angle of the pyramid here is steeper even than that of the earlier tomb in this town. The



East façade of great pyramidal tomb at il-Bârah.

cubical chamber is divided, on the exterior, into two stories by a string molding at the level of the lintel of the doorway, which opens toward the south. The upper story is crowned by a heavy uncarved ovolo molding, above which is a low attic of one course, terminating in a deep cymatium just below the pyramid. The angles of both stories are carved with grooves to represent pilasters, but these have no caps.

PYRAMIDAL TOMB III.¹ An example of a pyramidal tomb of the larger and more ornate type is the great tomb at il-Bârah. This also had a steep pyramid and heavy ovolo moldings, in this case elaborately carved, and employed with the other moldings and angle pilasters. Windows, too, are inserted above the ground story, and the doorway abounds in rich and varied moldings. An unusual feature here is the presence of equally fine moldings and carvings on the interior of the tomb. The carved ovolo moldings present running patterns of acanthus leaves interspersed with crosses within circles; the ovolo door-cap has a narrow conventional band of grape-vine above it, and the cyma recta of the lintel moldings is adorned with upright acanthus leaves. The caps of the angle pilas-



Great pyramidal tomb at il-Bârah, from the southeast.

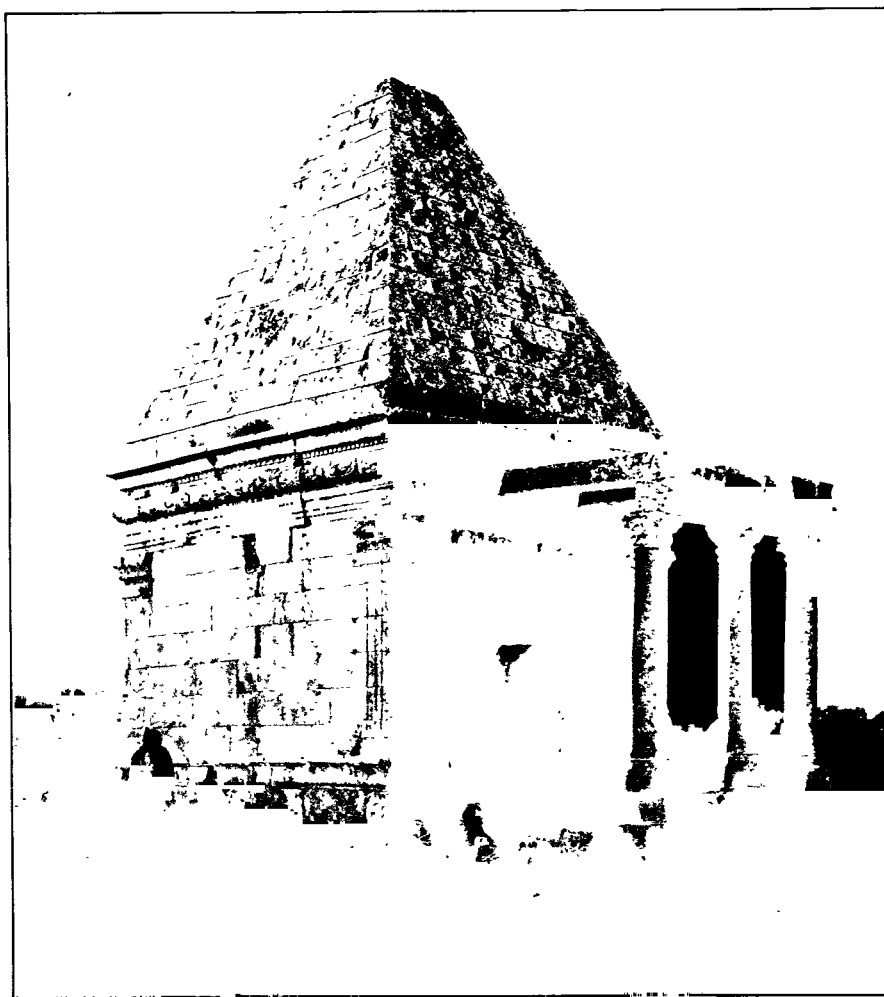
¹ *La Syrie Centrale*, Pls. 75, 76.

ters are carved in flowing Corinthian design, much more free and classic than they are represented in Plate 76 of "La Syrie Centrale," where the impression is stiff and more Byzantine. An engaged column on either side of the portal was undoubtedly introduced to support the beams of a porch of two columns. The moldings of the round-topped windows are incised.

DÂNĀ (SOUTHERN). TOMB.¹ The most beautiful pyramidal tomb in all Northern Syria is that of southern Dānā, about due south of Ruwêḥā. This tomb also was published by M. de Vogüé. It is one of the pyramid-roofed mausoleums so common in the Djebel Riḥā, but has the unique feature of a tetrastyle portico for its façade. In the absence of any inscriptions and in view of the uniqueness of its composition and details, it would be useless to enter upon a discussion of its date. It may be quite early and it may be late.

M. de Vogüé hesitates between the fifth and the sixth century; but I am inclined to look upon it as the culmination to which the other pyramidal tombs are stepping-stones. Many of its details are worthy of the name neo-classic, while others are found in the later dated monuments of the region. Its plan is like that of all the other pyramidal tombs. We shall confine ourselves to its details, which differ widely from those of the great tomb at il-Bārah. What appears now as the base molding is a cymatium, as if the building had a podium and its real base mold were concealed.

Each of the angles is embellished with pilasters with well-developed bases, grooved shafts, and finely cut Corinthian caps. It will be remembered that the pilasters of the tomb at il-Bārah have no bases. Above the pilasters runs a banded and molded architrave; over this is a rinceau of foliate ornament, above which is a narrow



Pyramidal tomb at southern Dānā.

¹ La Syrie Centrale, Pl. 77.

dentil molding surmounted by a cyma recta. The richly carved moldings of the tomb at il-Bârah are ovolo or three-quarter in section, while here we have a true pulvinated frieze between an architrave and an almost classic dentil molding, a disposition of ornament like that in the classic portico at Damascus. In the front of the building the frieze is omitted in its regular position to make room for the roof beams of the porch, and is inserted below the architrave, between the caps of the pilasters. The doorway is adorned with deep, rich moldings all around, and is surmounted by a heavy carved ovolo. The columns of the portico are raised upon a stylobate, as if to correspond with the podium in height. Three columns are in situ. Their bases are well molded and are of one piece with their square plinths; the shafts are monolithic and have narrow astragals, and moldings at the foot; the capitals are of the twisted Corinthian variety; the architrave matches the architrave molding of the walls and is a continuation of it. The roof of the portico consisted of long beams of stone laid close together, but how the ends and sides of the roof were ornamented one cannot tell from the ruins. It is at such points as this that the architects of Northern Syria fell short of classic perfection in design. The end of the architrave, above each of the angle pilasters which was employed as a respond for the portico, is molded quite as if it were not to be continued forward to the corner column; there is no provision for the disposal of the pulvinated frieze unless it was brought forward with the architrave and carried around the portico without a crowning molding, for the dentil mold and the cymatium are carried across the face of the building, and certainly did not appear on the portico. If the architrave of the portico were surmounted by a cymatium, as M. de Vogüé suggests in his restoration, it must have been awkwardly joined to the carved frieze where the two met. The carving of the foliage of the pulvinated frieze and of the capitals is rich and beautiful; but the former is much more like the carved ovolo in the church of Khirbit Tēzīn (date 585 A.D.) than like that of the tomb at il-Bârah, while the latter, uncommon in the Djebel Riḥā, is very like the pilaster-caps of the East Church at Bākirḥā, which is dated 546 A.D.

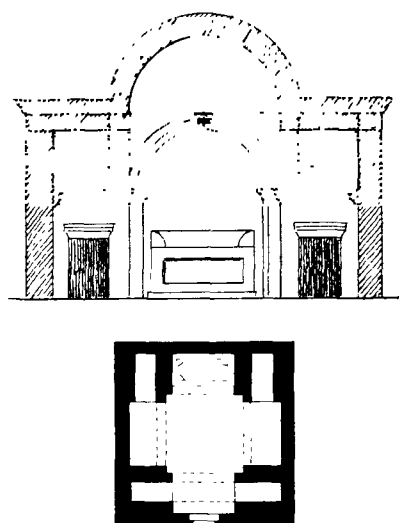


Fig. 99. Plan and restored section of tomb at Hâss.

HÂSS. TOMB. A type of tomb which has not yet been described is found in a single example at Hâss, where so many kinds of tombs abound. I have assigned it to this century entirely on the evidence of what appears to have been an imitation pilaster—grooves incised upon the stonework—at the angles of the building, a method of ornament rare in the Djebel Riḥā, and used on the exterior of buildings only in the sixth century, so far as we can discover. The tomb in question is built upon a square plan. The interior arrangement consists of four deep arches built about a square as if to support a dome. The

recesses of the arches, in the plan, form a cross with equal arms. The receptacles for bodies were not placed below the arches in the arms of the cross, as was the usual method (see tomb of Diogenes, page 160), but in low rectangular chambers in the solid angles between the cruciform space and the square outer wall. Two of these chambers open to the right and left of the entrance, which is in the southern arm of the cross; the other two open from the north sides of the eastern and western arms, leaving the northern arm free to contain a sarcophagus. These receptacles for the dead have small doorways



Tomb at Hâss, from the southwest (Fig. 99).

at the end which were fitted with stone doors. Either wooden coffins were used or the bodies were slipped into the narrow chamber upon a board. They could not be laid in the tomb, as its only opening is at the end. It is impossible to determine how the square central chamber was roofed, but, judging from the number of voussoirs lying about, one would say that it had a dome of cut stone. The outside wall was carried up in regular courses and gave no intimation of the interior construction. The archivolts of the four interior arches are richly molded and bear the sign of the cross on each keystone. The main entrance is provided with moldings of good character, and the entrances to the arcosolia have well-molded lintels.

RUWÊHÂ. TOMB OF BIZZOS.¹ The domed tomb of Ruwêhâ, published by M. de Vogüé, is one of the most important funeral monuments in Northern Syria. It is also one of the best preserved. This is the tomb of Bizzos,² son of Pardos, whose name is inscribed upon the great west portal of the larger of the two churches at Ruwêhâ, and there seems to be little doubt that both church and tomb belong to the sixth century. The importance of this monument rests in the fact that it is the only ancient structure in Syria that preserves in completeness an example of a rectangular building with a domical roof, a prototype for the *wehî*, the most characteristic building of the medieval and modern Mohammedan natives of Syria.

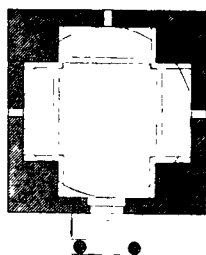


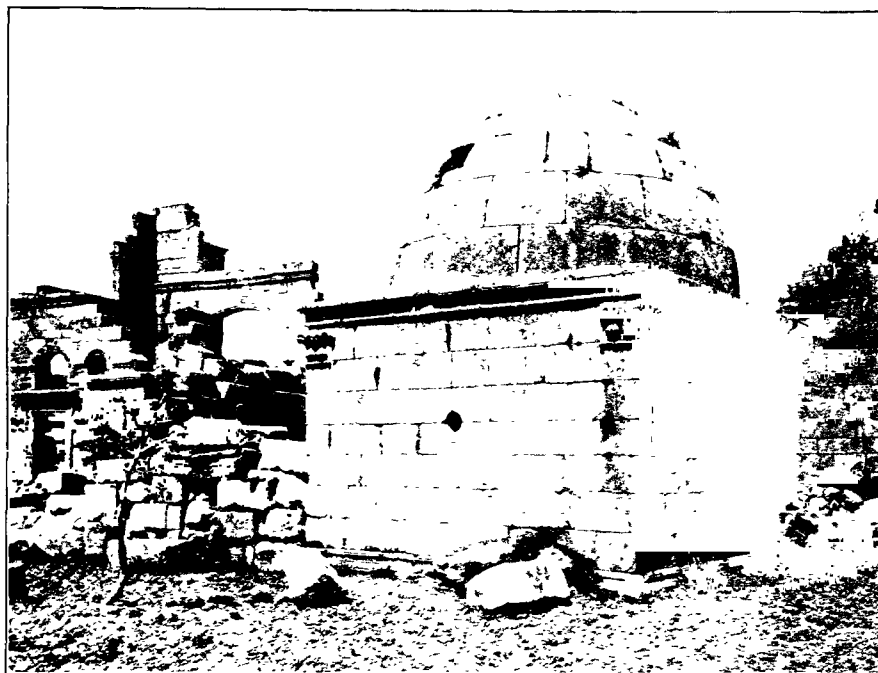
Fig. 100. Plan of tomb of Bizzos at Ruwêhâ.

¹ La Syrie Centrale, Pl. 91.

² See Part III, insc. 265.

³ From La Syrie Centrale, Pl. 91.

Its plan, like that of the tomb at Hâss described above, is a Greek cross within a square; the exterior presents a cubical base surmounted by a hemispherical dome;



Tomb of Bizzos at Ruwêhâ, from the southeast.

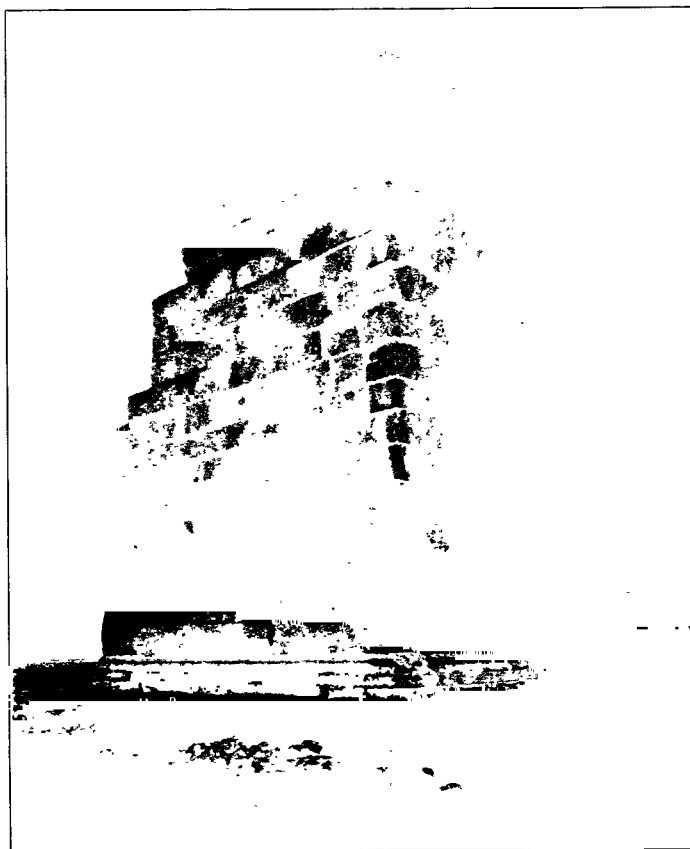
the interior is made up of four deep arches forming the sides of a square. The angles between the arches were all built up to the level of the crowns of the arches to form a square, across the angles of which flat stones were laid. The interior edges of these slabs were then cut to form a circle tangent to the sides of the square, and upon this the dome was set; not built in corbeled fashion, but constructed upon the principle

of the arch, each stone being wedge-shaped and carved to concave form on the interior and convex form on the outside. No attempt was made to employ pendentives for the support of the dome, and no outside roof was necessary to protect it. The whole structure depends for its solidity and lightness upon the most perfect stone-cutting, for no mortar and no clamps were used. As in the substructure of the Diogenes tomb at Hâss (see page 160), the four arches fulfilled the office of arcossolia on the interior, and all but that which was occupied by the entrance embraced sarcophagi. Over each sarcophagus was a small oculus. The exterior is provided with a deep base molding of excellent profile; the angles are adorned with pilasters which have free uncut Corinthian caps, but no bases; the shaft portion is ornamented with a long panel, semicircular at the bottom and terminating at the astragal below the cap. The oculi have very shallow incised moldings. The top of the wall is finished off with the usual cyma recta. M. de Vogüé's plate shows an elaborate porch in the form of a semicircular pediment, embracing a conch and supported upon two colonnettes with well-carved Corinthian capitals; but only fragments of the pediment and the capitals remain in situ.

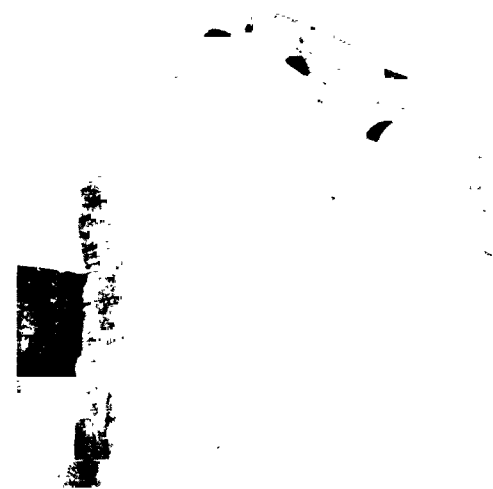


Medieval Mohammedan well near il-Fûrah.

HÂSS. TEMPLE TOMB. The tombs of temple-like plan are represented by three varieties, all of which seem to have taken their form from pagan originals. One example, a tomb on the southern outskirts of Hâss, was of square plan, containing three sarcophagi. It faced the east, and its northern and western walls are still in situ. The structure was raised upon a podium with a deeply swelling cymatium. A base mold of classic profile was carried around the building above the podium, and flat pilasters marked the angles of the walls. The façade of the tomb is wholly destroyed; but a respond with molded base at the end of the north wall suggests the former presence of a portico of free-standing columns, four presumably, as the feature of the façade. The northwest angle still preserves a well-carved corner pilaster-cap, and above this a richly molded architrave appears beneath a broad cyma recta.



Temple tomb at Hâss, from the northwest.



Tomb at Kaşr 'Allârûz

The roof of this structure was probably of wood, for there are no stones in the interior nor lying about the exterior that could be recognized as parts of a dome or a pyramid. The single preserved sarcophagus — that on the west side — shows large sunken panels molded all around, the east face bearing a six-armed cross within a circle in relief in the middle.

KAŞR 'ALLÂRÛZ. TOMB. Another type of temple tomb was seen by Dr. Littmann at Kaşr 'Allârûz, and is here described from a photograph taken by him. It is a building of square plan, with high walls and two tall columns standing between the returned side walls. The interior is spanned by a transverse arch carried upon engaged piers; the arch is built up

in gable form to support the slabs of the roof. These slabs are supported in front upon three arches carried by the columns of the façade. The central arch is greatly

stilted, and those on either side of it are stilted to a considerable extent; all three are in reality arcuated lintels. The exterior ornament consists of the richly carved Corinthian capitals of the columns, a well-molded architrave band that is carried around the top of the wall below a deep cymatium, and the incised moldings of the three arches.



Tomb southwest of Serdjillā.

The ends of the roofing slabs are carved with a cornice, in section a broad cyma recta. The building is very nearly perfectly preserved, only the roofing slabs of one side having fallen in.

SERDJILLĀ. TOMB.¹ An unusual variety of tomb structure was found by M. de Vogüé at Serdjillā. It is planned somewhat in the form of a classic *ædicula* or shrine. It is oblong in shape, with an entrance in one of the longer sides, and contains but a single burial-place. The roof is of gable form,

with gable ends set along the longer axis of the building. A deep cornice of cyma profile crowns the wall on all sides, and a raking cornice is carved upon the ends of the roofing slabs, which are cut at the top in such a manner that the stones overlap like long tiles. The ornament of the tomb is confined to the portal, which is framed in good moldings and surmounted by a plain ovolo door-cap. On either side of the entrance stand engaged columns with molded bases and bracketed capitals. There was probably a portico of two columns that corresponded to the two engaged columns. Below a sarcophagus cover within the tomb is a rock-hewn grave with an *arcosolium* on either side, like the tomb of Eusebios at Kōkanâyā (see page 104).

SARCOPHAGI. The other form of tomb employed in the Djebel Riḥā, in the later as well as in the early period, was the sarcophagus, either mounted upon a basement or standing in the open field. A late example of the former type, judging from its inscription, which is not dated, was published by M. de Vogüé.² It is at Midjleyyā and stands just north of the basilica. The base is low



Sarcophagus near North Church at Midjleyyā.

and is finished with a cymatium. One side of the sarcophagus is paneled with deep moldings, and the inscription,³ in large letters, almost fills the panel. Above the panel

¹ *La Syrie Centrale*, Pl. 85.

² *La Syrie Centrale*, Pl. 87.

³ Part III, *msc.* 208.

is a band of bay leaves, represented, in Plate 87 of "La Syrie Centrale," by interwoven fillets, and at either end of the panel is carved an object which may have been intended to represent a torch. In comparing the photograph given herewith with the above plate, it will be seen that the tomb has suffered further violence since that drawing was made. Not content to leave the sarcophagus opened and rifled, the natives of the neighboring village of il-Bârah have recently employed their time in breaking down the sides with hammers or with stones.



Sarcophagus in necropolis at Buda.



Sarcophagus in necropolis at Serdjillâ.

There are whole burial-grounds full of unmounted sarcophagi at Serdjillâ, Rbê'ah, and other places. The later sarcophagi are to be distinguished from the older ones

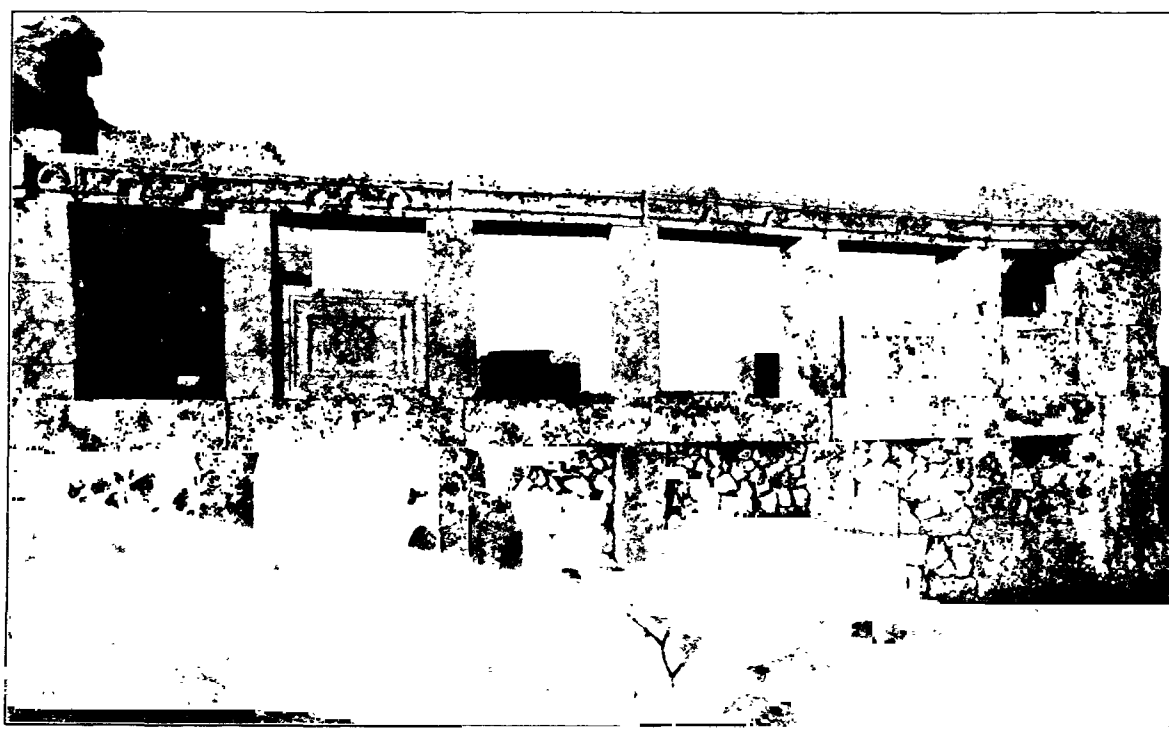
by the flatter angle of their gabled covers, by the diminution of the size of their acroteria, and by the reduction of the number of these from six to four. Paneled sides with inscriptions or disks in bold relief are the common ornaments of these tombs. These sarcophagi are usually raised above the ground level upon four squared stones. In a large number of them the cover has been shifted slightly to one side for the removal of the contents, and in this condition they still stand.

III

DOMESTIC ARCHITECTURE

WITH the aid of a few dated monuments and by observing the general trend of architectural ornament in buildings of other kinds, we are able to assign a number of private residences to the sixth century. As we have seen in the church architecture, the characteristic marks of this century are molded string-courses, molded windows, either rectangular or with rounded tops, cuspidate ornament about the moldings of doorways and windows, and, in the north, volutes at the ends of moldings. All of these details are to be found in the domestic architecture of the sixth century in Northern Central Syria.

REFÂDL. HOUSE,¹ 510 A.D. Beginning with the northern section, we find that the long house with two-story colonnades prevailed to the end. M. de Vogüé published a house of this type from Refâdl which is dated 510 A.D.² Like many of the fifth-century porticos, it has plain rectangular piers in the lower story, columns of mixed, debased orders in the upper story, and a roof of stone slabs. It has, besides these, the new feature of huge volutes at the ends of its architrave moldings, which are returned downward at the ends to coil into volutes on a level with the parapet. This house has also a string-course at the level of its lower story window-sills. It should be noted that none of the houses of this type in the north have moldings about their windows or doorways. These openings are ornamented by plain friezes and simple door-caps, or, more frequently, by a symbolic disk.



Two-story portico of house facing south, near West Church at Dêhes.

DÊHES. HOUSE. A long colonnaded house near the West Church at Dêhes has rectangular piers, without caps, in both stories; but the cyma molding of its upper architrave is embellished with those curious horseshoes and rosettes which were conspicuous in the West Church at Bâkirhâ (date 546).

BASHMISHLI. HOUSE. An interesting type of residence in the northern country is the blockhouse, which in a few cases manifests more of the peculiarities of the period than the house of oblong plan. A small blockhouse near the church at Bashmishli has rectangular windows with shallow incised moldings which run across the lintels, along the jambs, and between the openings; they are returned on either side of the windows and cut abruptly off. This house had a double pitched roof with gables at

¹ La Syrie Centrale, Pl. 110.

² Part III, insc. 119.

the east and west ends. The main cornice runs below the gable end, in the fashion common in larger buildings. Small as it is, this house was divided into two stories, the upper floor being lighted by windows in the gables. The windows of the ground story were high in the wall, and were employed only for lighting the interior. Numerous houses of this kind are severely plain in other respects, but have a single feature, such as a doorway or a window, richly ornamented.



House south of church at Bashmishli.

BĀSHAKŪH. A house of this type at Bāshakūh, near by, has a remarkable window in its upper story. The opening is rectangular, but a broad set of moldings describe a semicircle above it and break out on either side at its base to run along the wall a meter or more before they are cut off. The moldings are deep and varied, and have cusps on both sides.



Window in house at Bāshakūh.

SERDJIBLEH. HOUSE. The most interesting development of the blockhouse was found in the five-story house at Serdjibleh, a monument of the highest importance which has been almost perfectly preserved. This house is built upon an oblong plan (9 m. \times 6.20 m.), and rises in five tall stories to a height of over 17 meters. The proportions of the house when seen from a distance give it the appearance of a tower of defense, but a close examination reveals its domestic character. The courses, of stone, are of more than ordinary width, averaging .70 m.,

and tend to dwarf the size of its windows. The entrance is at one side of the east face. The windows of the ground story are mere loopholes; those of the first floor are only a little larger, but in the second story the openings are of good size (.53 m. \times .70 m.). On this floor a rectangular structure is built out from the walls and supported upon three brackets. Its walls are of thin slabs of stone, pierced with small, round windows, and its slanting roof is also of stone slabs. In the third story the windows are of the same size as in the floor below; those on the south side are

provided all around with deeply incised moldings, adorned upon the lintel with a symbolic disk. In the uppermost story there are huge molded consols supporting a heavy cornice; the windows are placed between the consols, as in our modern city houses. The roof

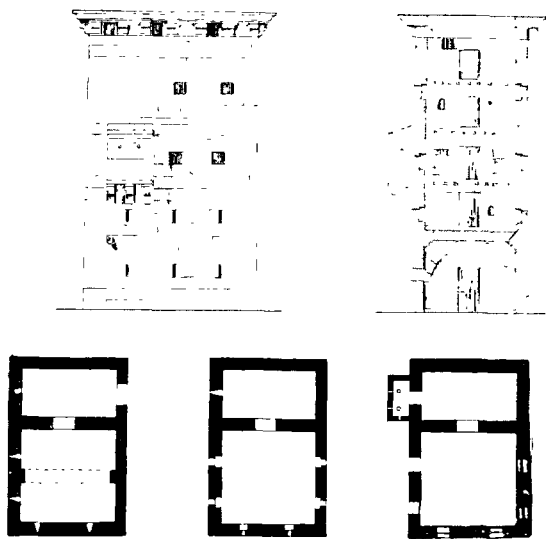
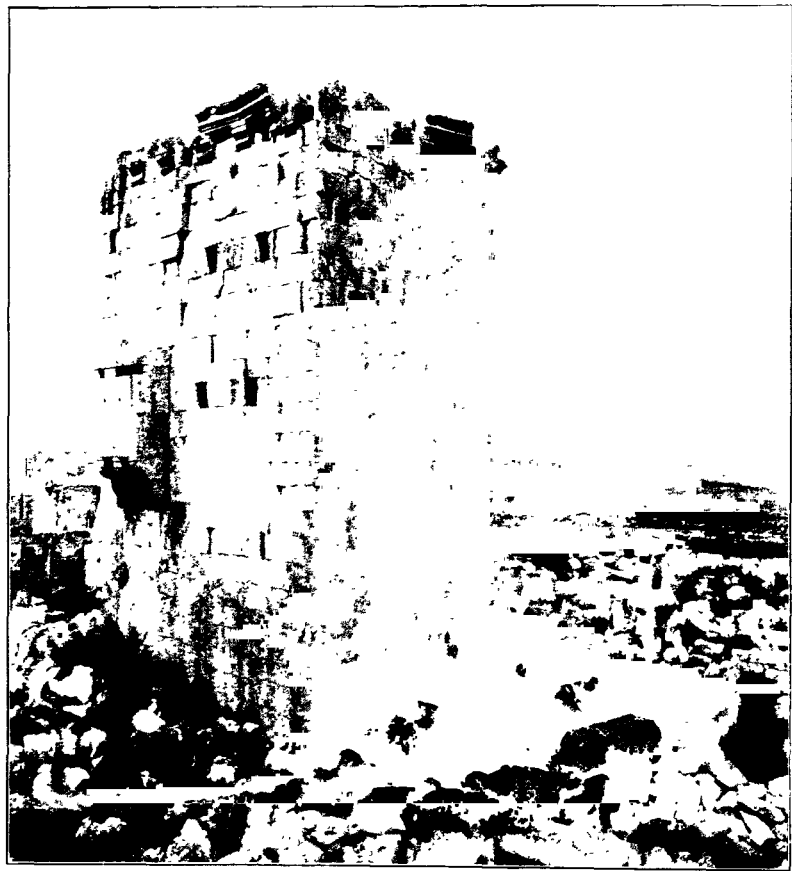


Fig. 101. Plans of three lower floors, west elevation, and section of house at Serdjibleh.

was either flat or pyramidal, but, in any case, of wood. Entering the doorway on the east side, one finds the house divided from top to bottom into large and small compartments. The entrance is in the smaller of the two, which is roofed with slabs of stone that rest upon a bracket molding. A break in the slabs shows where the staircase was. Passing from the entrance hall to the left, one finds himself in a room 4.80 m. square, spanned by a transverse arch which carries the stone slabs of the floor above. Ascending to the first floor, he finds the windows not so small as

they looked from the outside, for each is set in a broad and deep recess. Above this all the floors were of wood, as the holes for the ends of beams attest. There are doorways in the center of the partition wall on each floor, but there are no windows in the smaller compartment. The second floor shows cupboards with grooves for shelves, in the large room, cut in the thickness of the partition wall. In the smaller compartment a small doorway opens into the overhanging structure, which, with the two round apertures in its stone floor, can have been only a latrina. A wooden door closed it off from the hallway. It was much larger and more roomy than the other example which we have seen at Djerâdeh. I have no doubt that this was connected with some sort of a sewer in the street, for many broken pieces of tile pipe were found in the debris below it. The two remaining stories have cupboards cut in the walls like those of the second floor. The windows of the uppermost story were rather high above the floor, and served

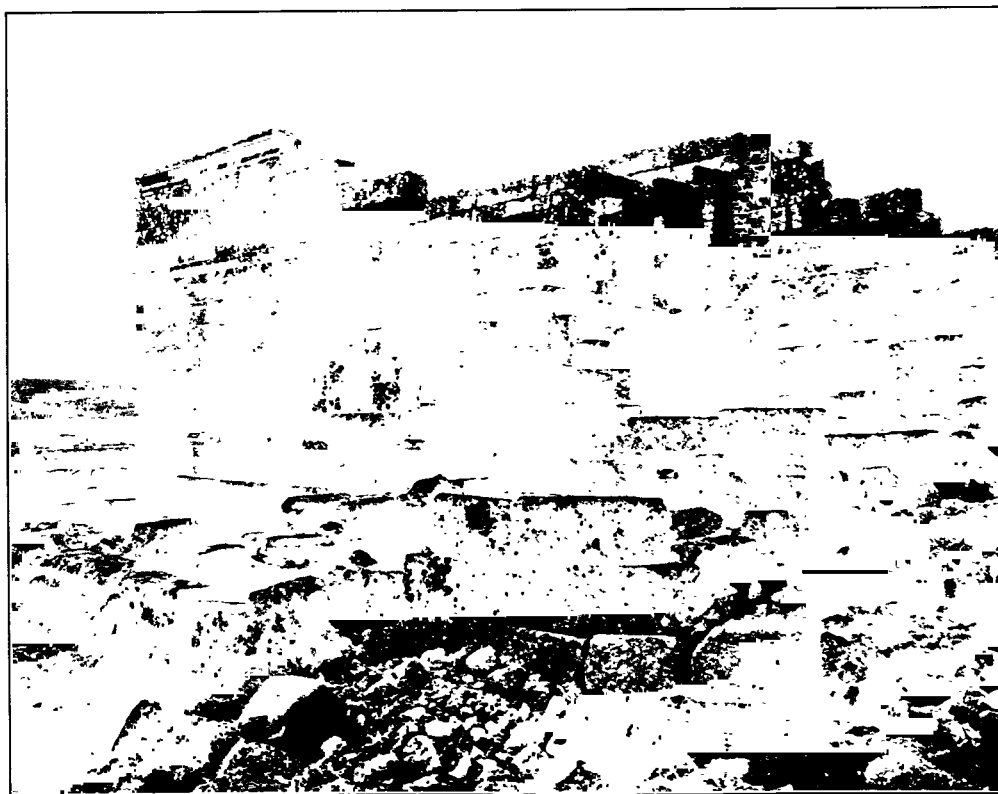


Five-story house at Serdjibleh, from the southwest.

as lights rather than lookouts. The two lower stories of the staircase were of stone; above this a wooden staircase was probably used, for holes for beams may be seen on the walls of the stairway, ascending at an easy grade. The decoration of the doorway, the large size of the windows in the upper floors, the cupboards in each floor, the latrina placed conveniently in the middle story, the easy stairs, all prove that this building was a dwelling-house and not a military tower. The balcony for the watch, which we have seen at Djerâdeh, is omitted. The smallness of the openings of the lower stories may be explained by the absence of a courtyard; for none of the houses in the region has windows in the ground floor, except those which open upon the court. The ground floor probably served as a store-room; the deeply recessed windows of the first floor admitted plenty of light without exposure to intrusion. Undoubtedly this house is but one example of many of its kind which, owing to their great height, have yielded more easily to the earthquakes.

DJEBEL RÎHÂ. The plans of houses in the Djebel Rîhâ underwent few changes in the sixth century, but their details show the influence of an advanced style. Villas, city houses, and small, single dwellings continued to be built, and are to be recognized only by their decorations as later than those which have been already described.

RUWÊHÂ. VILLA III. Two of the villas at Ruwêhâ may be cited as examples of the later style. One of them is of the very large class, with four interior divisions; widely spaced rectangular piers are substituted for partitions in the upper story. The lower doorways are provided with heavy moldings upon lintel and jambs, and an ovolo door-cap; those of the upper floor have no moldings, but a deep cavetto door-cap ornamented with the ✱ within a wreath. The upper windows are round-headed and have deep moldings; one of them is a square opening, but the molding describes a semicircle above it,



Villa III at Ruwêhâ, from the southeast.



Villa IV at Ruwêhâ, south wall.

the lunette being filled with carving in the form of a grape-vine growing out of a vase.

VILLA IV. Another villa is planned with its residence portions on opposite sides of the courtyard, and its vestibule in an angle within the house itself, like Fig. 45, page 120. The arch of its vestibule is richly ornamented. The pilasters

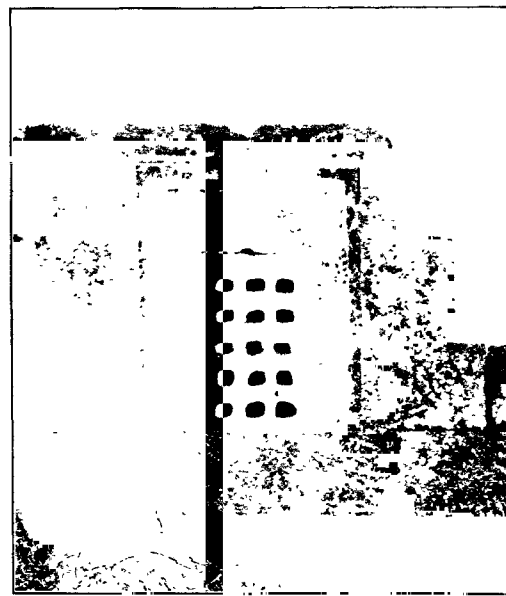
on either side are deeply grooved and have heavily molded caps. The coved moldings of the arch are ornamented with rosettes, and the lowest member is enriched with cuspings. The windows are rectangular and have molded overhanging sills, rich frame moldings ornamented with billets, and a water-table above them.

KEFR AMBIL. HOUSE. One of the best specimens of a building of the developed style in all the Djebel Rîhâ is at Kefr Ambil, a small ruin, still the site of a modern village, in the southern extremity of the region. There is much in its details that is reminiscent of classic style and suggests a kind of Renaissance in domestic architecture. The building has the plan of the double houses of the region; it is large and is built of long, regular blocks of well-dressed stone. It has been somewhat defaced by modern additions in mud and broken stone, for it is still inhabited. However, the main portions of the ground story of the façade and the rear wall are well preserved. The façade presents a doorway flanked on either side by a window. The doorway is broader and the



Doorway and windows of house at Kefr Ambil.

window openings are larger than we should expect to find in a private house; yet the plan, so far as can be determined from the modernized interior, is such that it would be difficult to call it anything else. The ornament of the façade is full of classic spirit. The symmetrical disposition of the openings, their deep moldings, and their proportions are suggestive of the early Renaissance in Italy. Doorway and windows are framed in good classic moldings, and each opening is provided with a simple cymatium. Below the windows runs a string molding, and between the windows and the portal are two flat moldings, one horizontal and the other arched, as if to frame a small niche. Above the doorway a flat arch was constructed by setting a keystone, two courses deep, over the center of the opening; above this a single course projects around the



Window in rear wall of house at Keft Ambil.

entire building. In the rear wall the lower story seems to have been blank, but the upper story preserves three interesting windows proportioned and molded like those of the façade. The jamb moldings rest upon the projecting course, and the uppermost, flat member of the cap coincides with that of the cornice of the wall. The most interesting detail of these windows, however, is the plate tracery which fills each opening, forming a stone lattice in two plates with fifteen square openings.

SERDJILLĀ. HOUSE.¹ One of the houses published by M. de Vogüé is in the ruined town of Serdjillā. It is another specimen of the buildings in this district which, to a certain extent, return to the purity of classic style. It is what may be called a double house, that is, with two compartments upon each floor, and is of the ordinary plan, with porticos in two stories, and a walled courtyard. The lower compartments are each spanned by a single transverse arch which was built up at the spandrels to carry the beams of the floor. The soffit of the arch is almost flush with the walls at its springing, the impost being marked by a molding. The two arches, finding their spring within the same wall, support one another at that point. The lower story of this house was made more than usually high to accommodate the height of the arch, and the wall space above the doors and windows of the first story was pierced with narrow loopholes which served as ventilators when the main openings were closed. The ornament is particularly interesting. The moldings, which are used profusely, are quite classic in profile. Each of the four doorways and the four windows of the façade has moldings upon jambs and lintel and a cap in section a cyma recta, all of which is suggestive of the façade of the house at Keft

¹ *La Syrie Centrale*, Pl. 33.

Ambil described above. In the middle of the caps of the two lower doorways appears a modest symbol of Christianity within a disk not more than 10 cm. in diameter. The two large rectangular niches with rich moldings arched above them are interesting in connection with the Christian symbol. They are carved on the left side of either of the lower portals. The space between the flat top of the niche and the curved molding is ornamented with a semicircular, rayed ornament. These niches should be studied apart from the smaller semicircular niches on the other side of the lower portals and on both sides of those of the upper floor. The hollow quadrospherical portion of these niches is fitted with a well-carved conch, such as is common in the great niches of Baralbek. These small niches, which are the most common



Front wall of house at Serdjillâ.

detail in the houses of this region, seem to have been used as places to set lamps, since the natives give this explanation, arguing from their own customs, while the taller niches may have contained statues. The portico, as shown by M. de Vogüé, was composed in the lower story of debased Tuscan or Doric columns with corbeled capitals, and in the story above of columns of debased Corinthian order. These have now completely disappeared, though the rest of the house is in a perfect state of preservation so far as stonework is concerned.

DÉR SAMBIL. HOUSES. The most beautiful of all the residences in this region is a double house at Dér Sambil. It is completely preserved except for its colonnades, which have disappeared. It is situated high above the east of the town; its courtyard is of irregular shape, owing to the unevenness of the ground. The plan is that of two large compartments in two stories, and a narrow compartment at one end of

the house, which accommodated the stairs. One of the large rooms is spanned by a transverse arch. The composition of the façade of this house—its pleasing proportions, its large and richly ornamented openings, symmetrically grouped—makes it an imposing and beautiful monument even without its colonnade. It represents, in a sense, the classic style applied to domestic architecture in a manner unknown elsewhere in the world, although not all of its elements are classic. The openings of each compartment in both stories consist of a large doorway and window, so disposed that the doorways come in the middle of each compartment, and the windows are placed between the two doorways in each story. Each opening is embellished with a full set of moldings of almost classic profile, the moldings of the windows resting upon string-

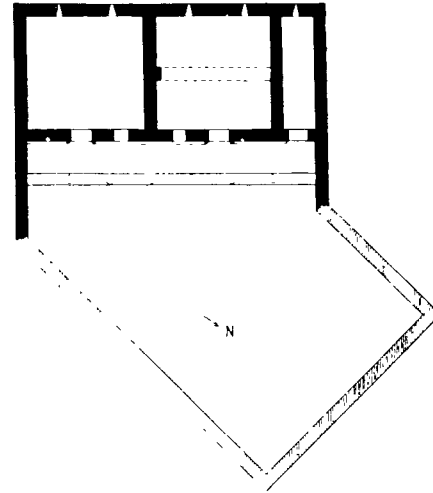
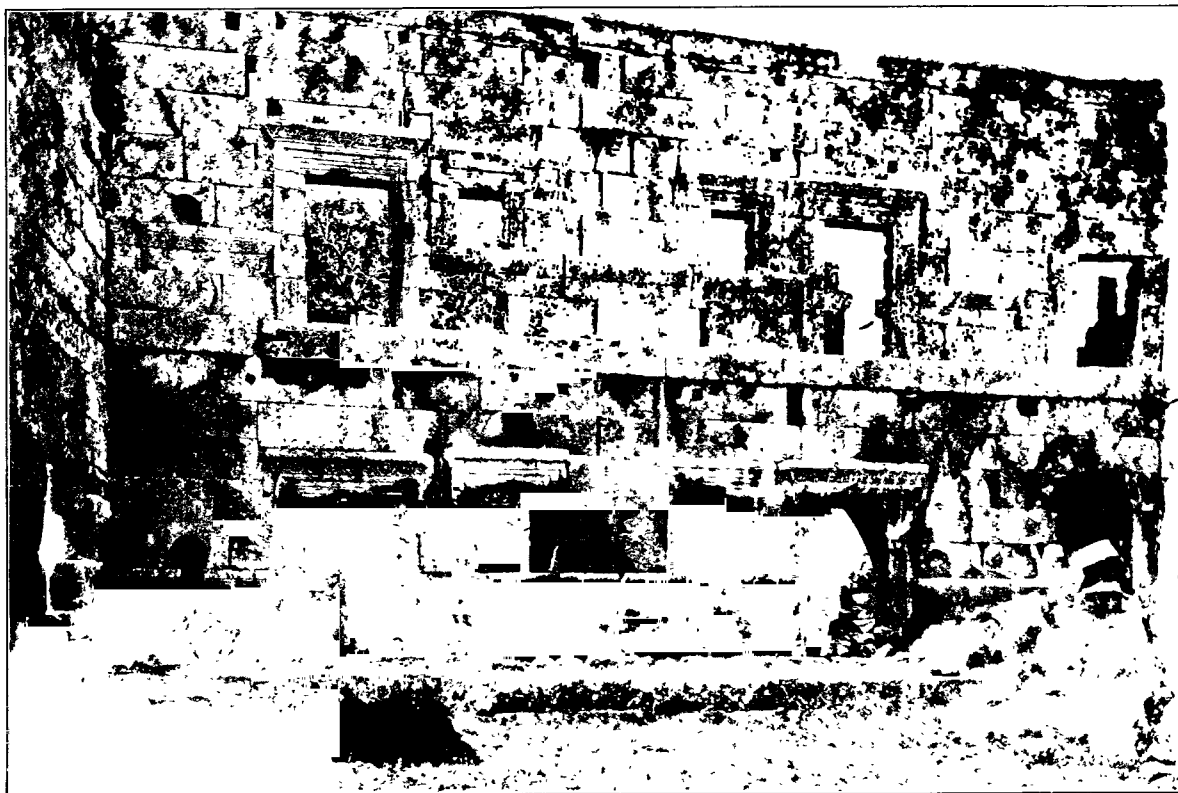


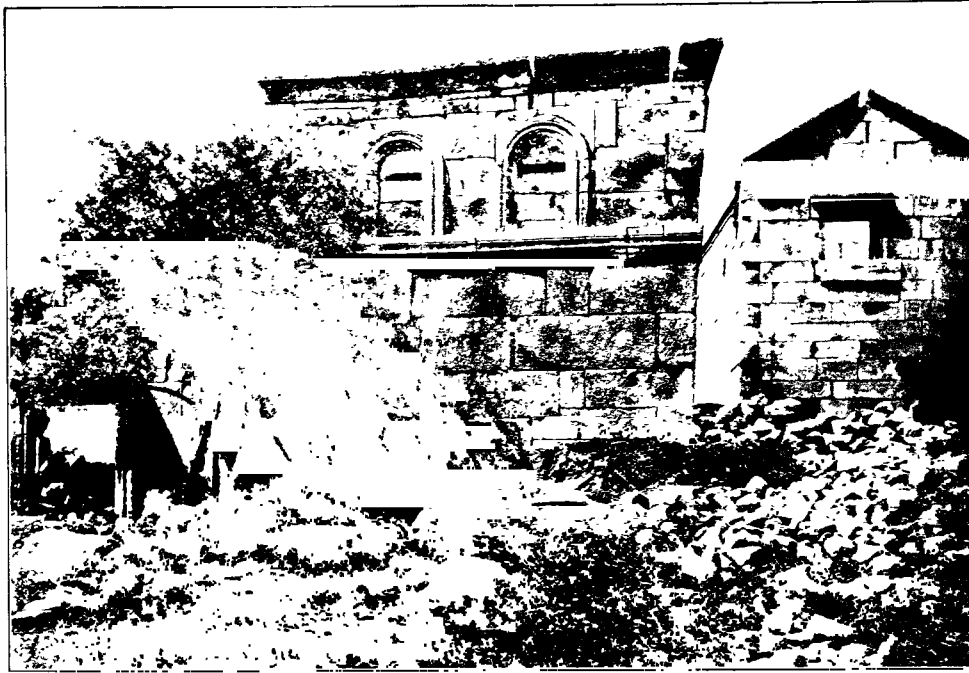
Fig. 102. Plan of house at Dér Sambil.

courses at the level of their sills. The doorways have caps of richly carved foliate designs with the symbol of the cross in the center. The windows also have similar caps uncarved. To the left of the left-hand doorways are two small, plain niches. The doorways of the stair hall are perfectly plain. As is not the case in the earlier houses, the rear wall of this house, though much plainer, was as carefully designed as the façade. Each of the upper compartments had a large rectangular window set upon a molded ledge, and designed with the same moldings and cap as the front windows. The end wall toward the south has a similar window in the upper floor.



Front wall of house at Dér Sambil.

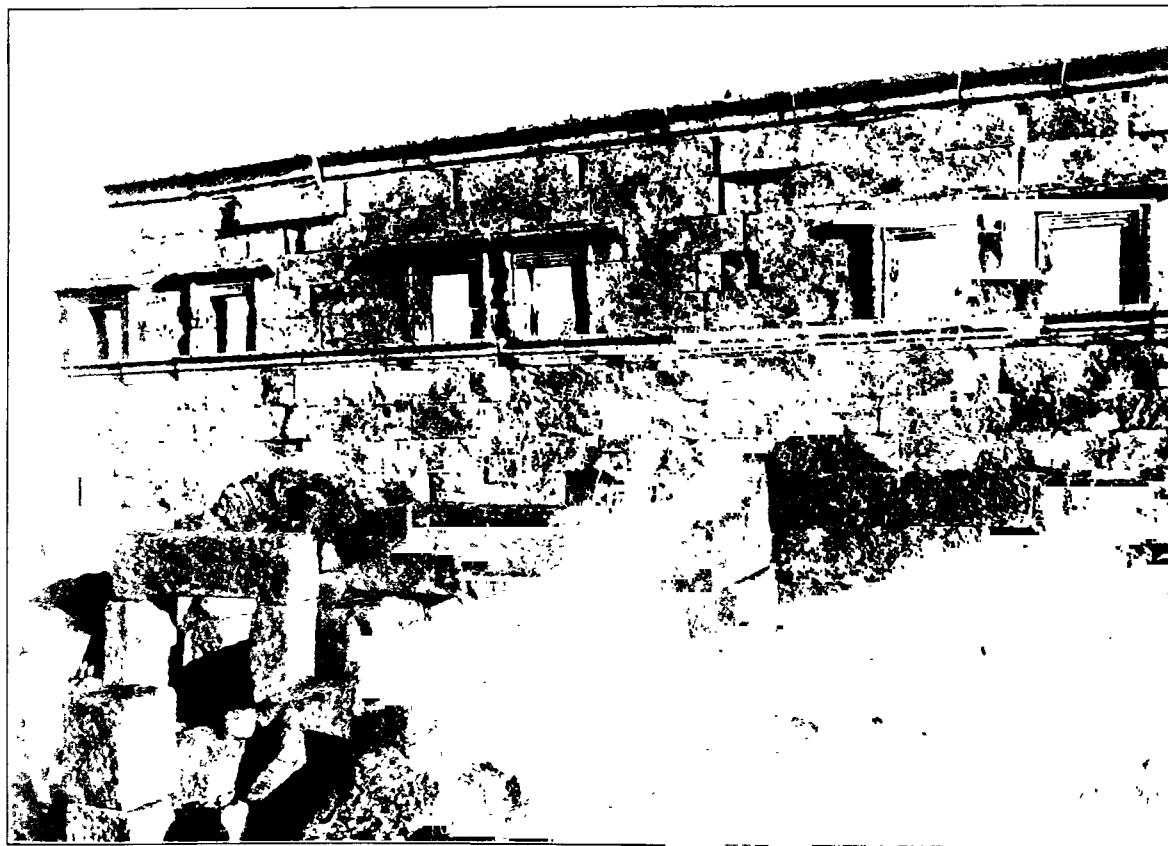
The same town has a variety of city houses along its streets, which may be assigned to this century. The illustration shows the end walls of two such houses.



End walls of houses at Dêr Sambil.

One of them has a richly ornamented doorway opening into its little courtyard, and a molded string-course at the sill level of its upper-story windows. The windows themselves are rectangular, but their heavy moldings form semicircular lunettes above them. The house on the opposite side of the street shows a window of

unusual form in its end wall, with moldings upon lintel and jambs, and a cap above.



Rear wall of a house at Midjleyyā.

MIDJLEYYĀ. That more pains were expended in the later period to make the rear walls of houses attractive is shown in an example of a town house at Midjleyyā.

The photograph shows the rear wall of a house upon the far side of a street, above the ruins of a house on the near side. The windows are grouped in pairs above a molded string-course. The openings are rectangular, with moldings upon their lintels and jambs, and heavy uncarved ovolo caps above them. The entire façade of this house is in ruins. In the same town, near the polygonal church, is a fragment of house wall¹ showing an arched entrance, brackets for a balcony, a molded string-course, a handsome rectangular window, and one pilaster of an open loggia, in good Corinthian style. In the city houses three stories were not uncommon. In many cases a single compartment only, in the middle or at one end of the house, was carried up an extra story above the roofs of the rest of the house. As might be



Details of a house at Midjleyya.

expected, most of these high structures have fallen prey to the earthquakes, though a sufficient number have escaped to satisfy us that they were an ordinary feature.

DJERÁDEH. At Djerádeh, in the eastern foot-hills of the Djebel Riḥā, near Ruwêḥā,

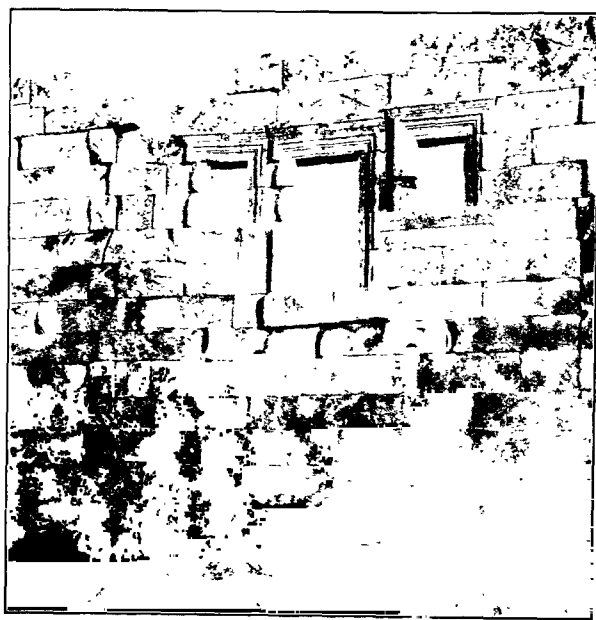


Three-story house at Djeradeh.

an example of the three-story house is particularly well preserved. The photograph shows the rear of the house, where a flat wall rose from the street. The city house often had a rear entrance as well as one in the courtyard in front. This is shown in the illustration. Each story above the entrance had its own balcony, as the three superposed doorways suggest. The uppermost story seems to have been the *piano nobile*, for here we find a large doorway with molded jambs and lintel, flanked by windows similarly ornamented. The doorways below are less decoratively treated, and there are no windows.

¹ See M. de Vogüé's restoration, *La Syrie Centrale*, Pls. 41 and 64.

IL-BĀRAH. HOUSE. A similar group of openings in the rear wall of a house is to be seen at il-Bārah. In this case it is the second story that is especially enriched.



Doorway and windows in rear wall of house at il-Barah.

There is no opening into the street below save the small loopholes for ventilation; but there was a balcony above, with a symmetrical set of openings, and a doorway between two windows, all richly framed and provided with dentil moldings and cornices. The group is at once suggestive of the early Italian Renaissance, so well proportioned is it, so chastely and so effectively designed.

DOORWAYS AND WINDOWS. The later period is remarkable for the beauty of its doorways and windows, which manifest the greatest freedom in design and treatment. Ruwêhā is particularly famous for its beau-

tiful arched vestibules, one of which will serve as an illustration. The villa to which the portal shown in the photograph belonged has been completely destroyed. The vestibule is of the single type, with an arched outer opening and a rectangular doorway within. The pilasters, which carry the arch, are like those described above, with deep grooves and molded caps. The arch consists of nine voussoirs and is adorned with moldings of the ordinary profile; but each member is enriched with some sort of carving. The lowest step is adorned with semicircular lozenges, end to end, divided by pairs of raised lines; the second fascia, with fillets interlacing in circles about small lozenges; the cyma, with a six-pointed rosette in the middle of each voussoir, and a cross surrounded by a sunburst in the keystone. Above all is a narrow fillet describing large inverted horseshoes, slightly separated and joined by the fillet at their ends. The moldings of the doorway within are similar in section to those of the arch, but all are plain except the second step, which is decorated like the first step of the arch. Above the lintel molding runs a row of flat dentils surmounted by a cavetto cornice adorned with upright



Entrance to a villa at Ruweha.

acanthus leaves and a cross within a wreath at its center. Within the vestibule there is a stone seat on either hand.

The forms of windows were varied during the sixth century, as may be seen from M. de Vogüé's plates. Some of them are so large that they might better, perhaps, be called open loggie. One of these was found in a house in Kefr Ambil, appearing above the projecting string-course of the second story. It consists of a pair of tall, round-topped, coupled openings, separated by a column with molded base and well-carved Corinthian capital. The sides of the openings are designed like pilasters to correspond with the column, and the semicircular tops of the openings are adorned with a heavy molding which is returned at the level of the springing and carried along for a short distance as a string molding.



Door of basalt at Khân Sebîl.

DOORS. The doors of these buildings were undoubtedly, for the most part, of wood and have completely disappeared with all the rest of the woodwork. Whether there were doors of bronze we cannot say, for these would, of course, have been carried off early in the middle ages; but doors of solid stone were not uncommon in the smaller doorways, especially for tombs and other places that were to be carefully guarded.



Door of basalt at Khân Sebîl.

These stone doors were seldom made of the native limestone, although a good-sized door of this material was found in the tomb of Antiochos at Djūwāniyeh (see page 110). The common material for doors was basalt, which was imported from the basaltic region about forty miles to the east of these mountains. We have seen one of these doors of black stone in situ, in the lower story of the watch-tower at Djerâdeh, and they may be found in a number of tombs in both the northern and southern groups of mountains.

KHÂN SEBÎL. doors. The largest and most interesting examples are in the modern village of Khân Sebîl, built on an ancient site on the main caravan road between Hamā and Aleppo, about two hours northeast of Ruwêhā. These two doors are still in

use in modern buildings. One of them swings so easily upon its ball-and-socket hinges that it can be moved by one finger; the ball portions of the hinges are probably set in their original sockets, for I doubt if the natives of to-day could cut a socket in a sill or lintel of hard basalt. There is a slot in each door for the working of a lock of some sort, and a keyhole for a key. The doors are now fastened by means of clumsy wooden locks. The outer surface of both doors is decorated with carving in flat relief, which divides the surface up into panels ornamented with Christian symbols. For other examples see M. de Vogüé's Plate 83.

IV

CIVIL ARCHITECTURE

MIDJLEYŶĀ. BATHS.¹ The baths at MidjleyŶā, published by M. de Vogüé, appear to have been built early in the sixth century. The building was constructed on a much smaller scale than the baths at Serdjillā, though the number of its subdivisions is almost the same. The plan given herewith, which is taken from "La Syrie Centrale," is reversed from the usual position of plans in this publication, the top being south. The entrance seems to have been at the northeast angle and through a long passage leading to a large apartment of one story at the west end of the building,

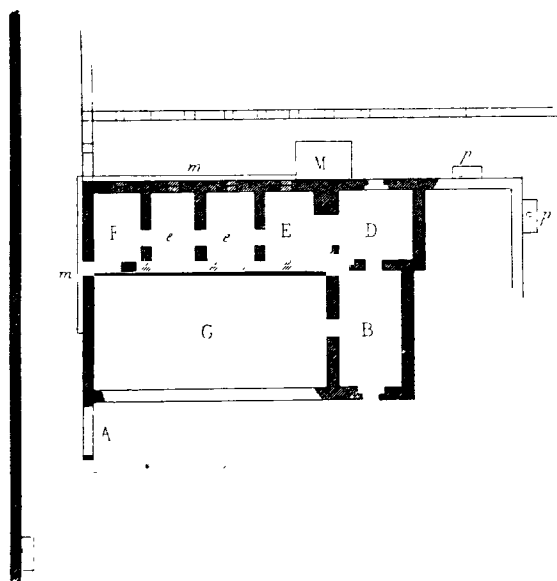


Fig. 103. Plan of bath at MidjleyŶā.²

A, entrance; *B*, apodyterium; *D*, furnace; *E*, caldarium; *F*, tepidaria; *F*, frigidarium; *G*, main hall; *M*, reservoir.

which is now in ruins. The divisions of the rest of the bath are substantially like those at Serdjillā (page 165), though the various parts are not so well preserved. A portico along the south wall is an innovation, and the location of these baths in the midst of the town, with narrow streets on all sides, differs from that of the other baths. I removed the debris from a portion of the main compartment *G* in search of a mosaic pavement, but found only a number of badly broken pieces of white marble, the largest measuring 12 cm. square, indicating that there was a pavement of marble tiles. At the east end of the large hall there is a shallow niche 1.48 m. wide, cut in the thickness of the wall.

At the base of the niche I found a square basin, sunk below the level of the floor, with a low rim of concrete raised above the floor. The niche connects at the back with the water-conduit *m*, which is carried along the side and across the end of the building.

¹ La Syrie Centrale, Pl. 55.

² From La Syrie Centrale, Pl. 55.

Above the niche a broad semicircle is cut into the wall as if to receive an arched structure of some kind. There was undoubtedly a fountain here through which water flowed, but its form cannot be determined. The south windows of the main hall, opening out over the side chambers, have incised moldings.



South wall of bath at Midjleyyā.

BĀBISKĀ. STOEÆ, 536 A.D. The bazaars of the sixth century were built in the same simple quadrangular style that characterized those of the fifth. One of these buildings at Bābiskā has a dated inscription,[†] in Syriac, upon one of the panels of the parapet of the upper story. This is the inscription which gives the name *estēwa* (stoa) to this class of buildings. Its date is 536 A.D. This structure is 33 m. long



Portico of stoa near center of town of Babiska.

[†] Part IV, Syr. inscs. 14, 15.

and 8.10 m. deep. The portico has two stories of seventeen piers each, and was 2.50 m. deep. The piers are .50 m. square; the parapet is .90 m. high. The photograph shows only a portion of the front of the upper portico, the lower part being filled with debris.

In the same town there is a still better preserved specimen of this kind of building. It was built in two sections, facing a narrow street. The photograph shows the northern side, taken from the upper story of the southern half. It shows further the front wall of the shop portion of the building, with doors and windows opening out upon the upper and lower porticos. One may also see in this photograph the



Northern side of street of bazaars at Bābiskā.

remains of a stairway within the portico, a gutter on the top of the upper architrave to receive water from the slanting roof that covered the portico, and a leader cut in the face of the second pier from the left end to convey the water from the gutter to the street.

V

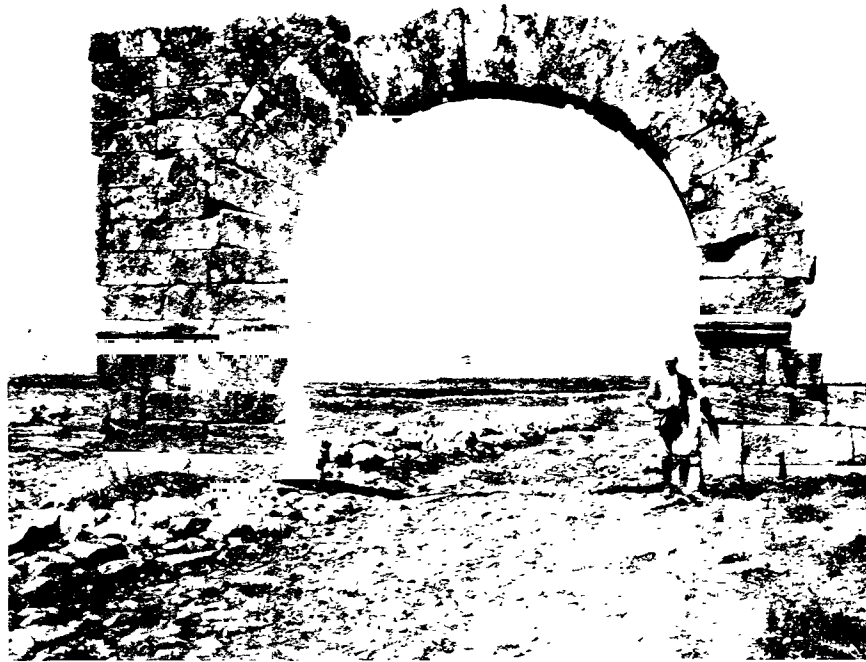
BUILDINGS OF VARIOUS KINDS AND OF UNKNOWN DATES

I SHALL devote this last section of the last chapter upon the architecture of Northern Central Syria to a description of a number of structures of various kinds which cannot be included under the general headings of these chapters, and which,

in many cases, for lack of epigraphical evidence or strongly marked characteristics of style, cannot be definitely assigned to any particular period or century.

These buildings include monumental structures, like triumphal arches and towers; buildings connected with industry, such as oil-manufactories and wine-presses; and such buildings as well-houses, garden-houses, and the like.

ARCHES. There are two ornamental arches in Northern Syria, one spanning the Roman road between the end of the Djebel Bārishā and the Djebel Halakah, and called Bāb il-Hawā — “Gate of the Wind”; the other, now in ruins, stood above the sacred road which led up from Dêr Simʿân to Kaḥat Simʿân.



Arch of Bāb il-Hawā.

BÂB IL-HAWĀ. ARCH. The former has the appearance of being much the older of the two, and, owing to its plainness, might be assigned to almost any period between the first and the seventh centuries of our era. It is an imposing monument, standing at some distance from a small group of ruins to which it has given its name. It is nothing more than a wall pierced by a broad arch, and it is certain that the wall was never any longer than it is now, although it is longer on one side of the arch than on the other, for the return moldings of the ends were both found near by. The flat wall, which forms a buttress on either side of the arch, is provided with a projecting course at the bottom, and a molded string-course just below the level of the springing of the arch; above this rises the great sweep of voussoirs, perfectly plain, backed by an equally plain wall, its surface flush with that of the voussoirs, which was carried up to form a horizontal line above the arch. On one side this wall has been preserved; on the other it has fallen down, leaving the arch with its long voussoirs without cement or clamps to support itself — a feat which it could apparently perform until the end of time. It is impossible to say what the details of the structure above the arch were. There is nothing left in situ, nor to be found among the scattered fragments, that could give a clue to the original form of the monument, its date, or the reason for its erection.

DÊR SIM'ÂN. ARCH.¹ The triumphal arch of Dêr Sim'ân was published in restored form by M. de Vogüé. It was of a very different sort from the preceding arch, and



Pier of arch at Dêr Sim'ân.

may safely be dated at the end of the fifth or the beginning of the sixth century. This is also a simple wall arch, but its character is more monumental than that of the other. Its piers are T-form in plan, the arch springing from a column on either side at the foot of the T, the arms of the T representing buttresses which give firmness to the design. The three buttresses on each side are treated like responds and have carved foliated caps below the level of the springing of the arch, corresponding to the cap of the free-standing column. The voussoirs of the arch rest partly upon the column and partly upon the main buttress. The face of the arch is absolutely unadorned. The lateral buttresses are carried up to about two thirds of the height of the arch, where they carry free-standing colonnettes that support ressauts of the main cornice. The spandrels of the arch, too, are plain, and the cornice is carried upon brackets on both faces, according to M. de Vogüé's plate.

PRESSES. There are hundreds, I might say thousands, of presses for the making of oil and wine in and about the deserted towns of Northern Syria. It is difficult to distinguish the wine-presses from the olive-presses, unless we may judge by their size: those for wine-pressing may be smaller than the others. These presses are found in four forms. In the first, which is the most primitive, the vats for pressing and the

receptacles for liquids are cut in the surface of the flat rock. These are found in countless numbers in every locality. In the second form the pressing apparatus is cut in the solid rock, as in the first type, but this is surrounded by piers which supported a wooden roof. The third form is a rock-hewn chamber, an underground mill. In the fourth type, which abounds chiefly



Rock-hewn press at Kefr Inneh.

in the Djebel Riḥā, parts of the apparatus are rock-hewn, and the whole arrangement is inclosed by walls with transverse arches carrying a flat roof of stone slabs.

¹ La Syrie Centrale, Pl. 115.

(1) The apparatus of the simple press consists of a rectangular vat, 30 to 40 cm. deep, provided with a huge stone roller tapering slightly toward the ends. Beside this is a smaller vat, circular or rectangular, presumably for water, and a deep, gourd-shaped cistern, ordinarily about 1.50 m. in diameter at its widest point, and a meter or less wide at its mouth. This connects with the side of the vat near the bottom, by means of a small bore which appears in the cistern, with a lip from which the oil or juice would drop instead of running down the side. This cistern was covered by a large, flat, circular stone which fitted into its neck and was raised upon socket hinges. In many cases there is a wall of natural rock or a built wall at one end of the vat; this has a smooth surface and contains a niche for the wooden machinery for working the press. No remnants of this machinery were found.

(2) In the second type the press described above is surrounded on three sides by monolithic piers supporting an architrave, the fourth side being occupied by a wall in which there is cut a rectangular niche with several wedge-shaped slots, like that described above. Examples of this kind of press are to be found at ẖırķ Bêzā, Kfêr, Bābiskā, Behyō, Kōkanāyā, Djūwāniyeh, and elsewhere. At Kfêr and ẖırķ Bêzā the rectangular piers have capitals in the form of inverted truncated pyramids adorned with simple crosses.



Press at ẖırķ Bêzā.

(3) **MÂR SÂBÂ.** PRESS.¹ The best example of the third form is found at Mâr Sâbâ, near the head of the valley between the Djebel il-A'la and the Djebel Bārishā. This is the rock-hewn press published by M. de Vogüé, and contains an inscription in Greek which is one of the formulæ used in funeral inscriptions.² The excavation consists of two rock-hewn chambers, a large outer apartment and a small inner chamber at the rear. There is a niche, with a semicircular top, on the right wall of the larger chamber as you enter, and one beside the doorway in the rear wall. The inscription, which appears above the niche on the right, would indicate that the excavation was originally made for a tomb. The tomb, made perhaps in pagan times, may have been converted into a wine-press in the fifth or sixth centuries. Some Syriac graffiti³ which appear below the Greek inscription belong, in Dr. Littmann's opinion, to the later period.

(4) **BASHMISHLI.** PRESS. We found a small but interesting example of the fourth type of press in a perfect state of preservation at Bashmishli, near the north end of the

¹ La Syrie Centrale, Pl. 113.

² Part III, insc. 42.

³ Part IV, Syr. mss. 4 and 5.

town. It is a rectangular building constructed of massive squared blocks of stone. It is entered by a small doorway. Within are all the parts of a press, cut in the living rock. The building is spanned by two transverse arches which support a roof of



Press at il-Bârah.

large stone slabs. Larger examples are to be found in the Djebel Riḥā, at il-Bârah, Hâss, Midjleyyā, and other places.

IL-BÂRAH. PRESS. M. de Vogüé published one of those at il-Bârah.¹ It was a commodious structure, 12 m. in length, spanned by seven transverse arches which supported its roof of stone slabs. The photograph shows all that is left of the building, one end wall and the arch next to it, with some of the roof slabs in place. This press contained, besides the ordi-

nary vats and cisterns, a circular table, like a nether millstone, which was probably part of a mill for crushing olives before they were put into the press.

HÂSS. PRESS, 372 A.D. We found a large press at Hâss, partly underground, but whether it was originally so or has been buried by the soil washed from higher levels I cannot say. Its interior arrangement differed somewhat from that of the example at il-Bârah; it was divided longitudinally by two rows of three arches each, supported upon square piers. These arches carried a stone roof like that at il-Bârah. An inscription² near the springing of one of the arches indicates that this was an oil-manufactory and gives the date 372 A.D. It is probable that these narrower longitudinal arches are characteristic of the earlier period, while the broad transverse arches belong to the later centuries. There are examples of both kinds at Hâss.



Well house at Ktellâtā.

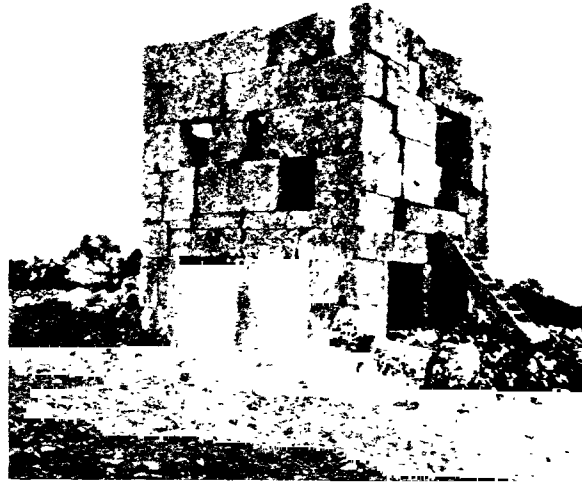
KTELLATĀ. WELL-HOUSE. One of the most attractive of the smaller monuments of Northern Syria is the puteal, or well-house, at Ktellâtā. The illustration shows how perfectly it has been preserved and that the well it has covered all these centuries is still in use. It is a canopy-like structure, with four columns at the angles of a square, supporting a barrel vault made of long blocks of stone resting upon semicircular pedi-

¹ *La Syrie Centrale*. Pls. 35, 36.

² Part III, inc. 152.

ments at either end. The photograph was taken by Mr. Garrett; I am unable to give the dimensions of the structure.

KŌKANÂYÂ. GARDEN-HOUSE.¹ A charming little monument, published by M. de Vogüé, is the *maison de paysan* at Kōkanâyâ, which is mentioned here chiefly to introduce the photograph, which is one of many that serve to illustrate the beautiful accuracy of M. de Vogüé's plates. It stands in the midst of ancient olive-groves upon the flat plateau of the Djebel Bārishâ, where a considerable amount of soil is still retained. The building is square in plan and of two stories, the ground floor being open on two sides, and spanned by an arch which supports the stone floor of the upper story. The ground story seems to have accommodated a small press. The most interesting details here are the column which divides the opening on the ground story of the north side, with its delicately carved capital, and the staircase of ten steps cut out of a single block of stone. A staircase like this was found at Bashmishli. It is not improbable that they were common in the region.



Garden-house at Kōkanâyâ.

¹ La Syrie Centrale, Pl. 103.

CHAPTER VII

SCULPTURE, MOSAIC, AND WALL-PAINTING IN NORTHERN CENTRAL SYRIA

THE monuments of sculpture in Northern Central Syria are few and badly mutilated; the remains of mosaic are still rarer, although we found one well-preserved example of this art; the remnants of wall-painting are the rarest of all: but such notes as I was able to collect upon these subjects I shall combine in this chapter, as addenda to the preceding chapters, for these three branches of art are closely allied with that of architecture in Northern Central Syria.

SCULPTURE

IT is out of the question to expect to find well-preserved sculptures above the soil in a country like Syria, where the fanatical Mohammedan inhabitants during the last twelve hundred years, and perhaps equally fanatical Christian iconoclastic inhabitants of centuries still older, have spent much time in the defacing of carved representations of the human form, and even of the figures of animals, wherever they appeared in the sculptures of the pagan period of art; for the sculpture that we found in this region was almost without exception of non-Christian workmanship, the only work of undoubted Christian origin being the Agnus Dei relief,¹ discovered by M. de Vogüé, which some pious man had carved in rather crude style upon the front of his house.

For lack of any large body of monuments or of any considerable number of dated works which would facilitate a historical or chronological discussion of the sculpture, I shall review the subject geographically, beginning with the monuments found farthest north, and taking them up in order toward the south. It will be found that most of the subjects may be classed either as religious or funeral, though religious subjects often appear in funeral monuments.

KĀṬURĀ. FUNERAL RELIEFS. Kāṭūrā is the site of two classic monuments of architecture, the tomb of Reginus and that of Isidoros, the former² a late second-

¹ La Syrie Centrale, Pl. 48.

See p. 61.

century structure, the latter¹ an early monument of the third century; and here, in a *wadi* to the west of the ruined town, are the first sculptures to be mentioned, owing to their position in one of the most northerly points reached by our expedition. They consist of busts, single, or in pairs, or in rows of four or six, carved beside or within the tombs, which were cut into the natural wall of rock that rises on either side of the *wadi*. These sculptures were mentioned in connection with the publication of a number of inscriptions² upon these tombs published by M. Waddington. The dates of these inscriptions³ lie between the years 195 and 240 A.D. The busts have been badly defaced; they were presumably intended for portraits of the departed who had been interred in the tombs which they adorned. To break the monotony of subject, we find the figure of an eagle carved in relief in the upper part of a deep niche which forms a recessed vestibule before one of the rock-hewn tombs.

DERIT 'AZZEH. RELIEF. In the modern town called Dêrit 'Azzeh, at the foot of the Djebel Shêkh Berekât, an interesting relief was found, built into the wall of a comparatively new house. It is partly covered with the mud used in the modern building, and was all but concealed by a staircase that abuts the wall just beside it, hiding possibly as much more of the relief as it permits to be seen. The composition is that of a decorative panel, which might have been part of a frieze, or the side of a sarcophagus. At the left stands a small figure, very badly mutilated, but showing bits of well-carved drapery and an upraised wing. It is designated as Nike by an inscription⁴ in excellent letters above it. This figure holds a garland which sweeps in a semicircle to the right.



Relief at Dêrit 'Azzeh.

Above the garland appears a bust in relief, a little less than life-size, and badly defaced. An inscription above the bust reads "Selene," and the attribute of that goddess appears in the relief in the horns of the crescent moon which show above the shoulders of the bust. Though the face of the figure is completely obliterated, the drapery across the breast and the upper part of the right arm is well modeled and carefully executed. Pococke, who published the inscriptions, found also the names of Eros and Helios, besides a longer inscription. It is possible that there was a small figure of Eros, corresponding to that of Nike, and a bust of Helios as a companion to that of Selene.

BURDJ BĀKIRHĀ. PEDIMENT RELIEF. The first monument of sculpture that we found in the Djebel Bārishā was upon the beautiful little temple of the age of the

¹ See p. 73.

² Wad., 2699, 2703.

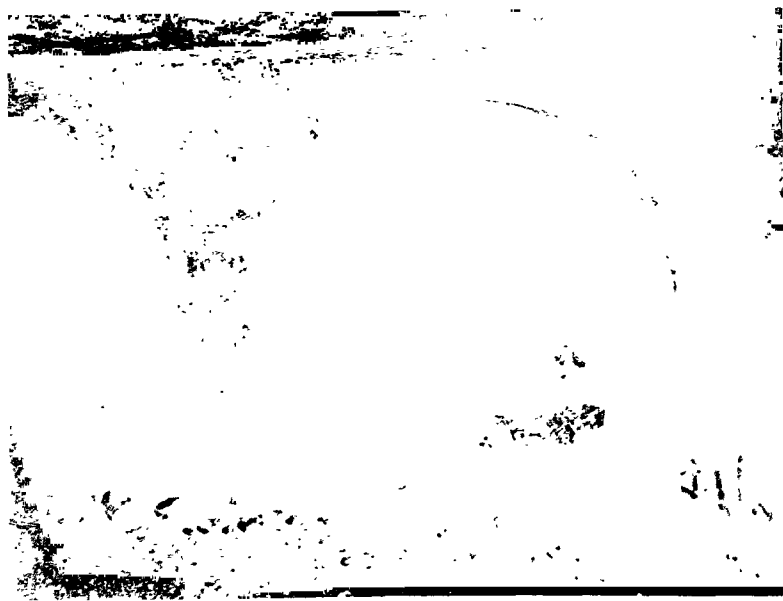
³ Part III, inscs. 112, 113.

⁴ Part III, insc. 98.

Antonines, at Burdj Bākirhā. This temple is described on page 66. In the gable of the west end one may plainly see the figure of an eagle which occupies the middle of the pediment. The eagle stands in the attitude characteristic of the bird of Jove, with wings raised but not outspread. The exposed position of this bit of relief sculpture has caused it to weather badly, and it is difficult, for this reason, to study the relief in detail; but the pose of the figure and the depth of the relief show it to belong, like the temple, to a good period of art under Roman influence in this region.

DÊHES. TOMB RELIEFS. We visited many deserted cities and towns in this neighborhood without finding further evidences of sculpture, until we came to Dêhes. On the southern outskirts of this town we found a narrow entrance to a tomb—a flight of steps cut in the living rock, descending from the level surface to a small doorway which opened into a large, square, rock-cut chamber with flat floor and ceiling. One side of the chamber was occupied only by the entrance, the other three by deep-arched arcosolia, two on each side. Each arcosolium embraced two rock-cut sarcophagi, running lengthwise, that at the back of the arcosolium being raised to its full height above the one in front of it. The faces of the sarcophagi, the wall surface at the back of the arcosolia, the spandrels of the arches and the narrow piers between them, were all ornamented with reliefs which are in various conditions of preservation.

The faces of the upper sarcophagi at the back of the arcosolia are carved to represent Roman couches; the head of each couch is adorned with a dolphin with tail in air to give an easy curve, and turned legs are executed in relief at either end. The lower sarcophagi, which have their sides flush with the wall of the chamber, are

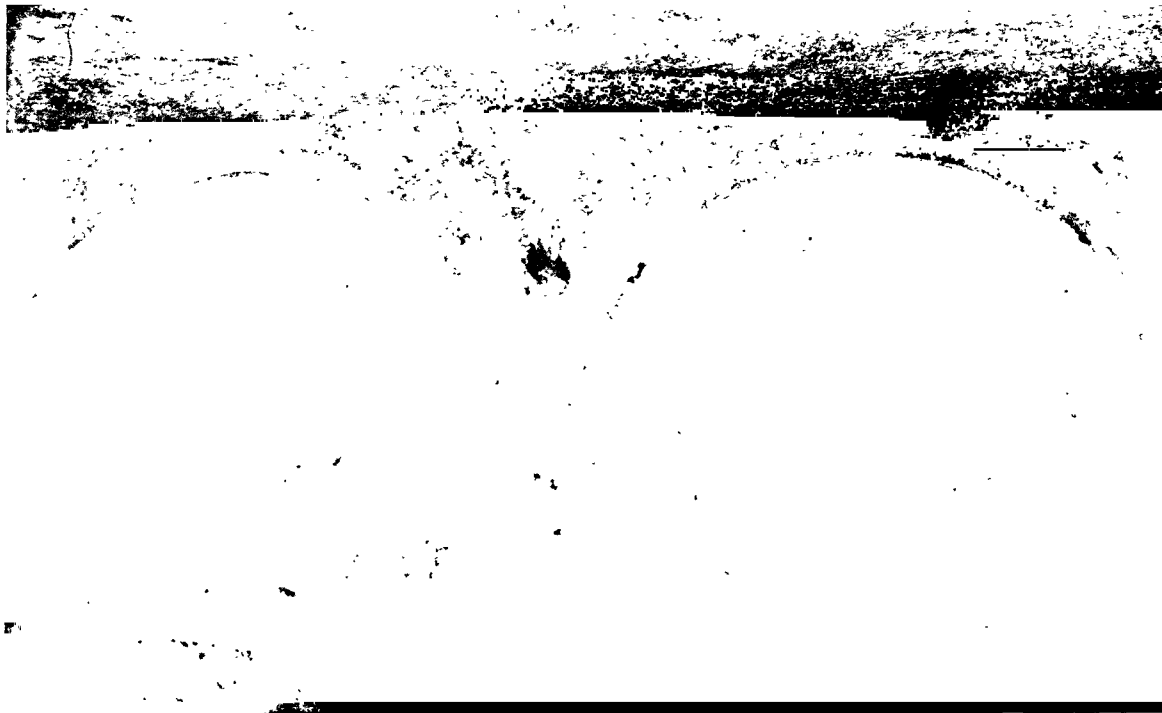


Sculptures on west wall of tomb at Dêhes.

ornamented with masks and garlands. On the wall at the back of the arcosolia are busts in high relief, one in each, portraits presumably of the men and women who were buried beneath. The spandrels between the arcosolia are variously ornamented. Beginning at the center of the west side of the tomb (left as one enters), there is a group in low relief: a man, spear in hand, in a sort of chariot, battling with a beast of many coils. This group I take

to represent the contest between Herakles and the Lernæan Hydra. In the next spandrel, which forms an angle at one corner of the chamber, is a man with a long

goad driving a yoke of oxen before him. If we accept the former group as representing Herakles and the Hydra, we may recognize in this the same hero with the oxen of Geryones. The next spandrel, that in the middle facing you as you enter, contains



Sculptures on north wall of tomb at Dêhes.

a long-necked bird with outstretched wings, in the familiar attitude of the phenix. The lower portion of the relief has been destroyed, so that we could not discover if the bird sprang from flames, but its pose and the crest which rises at the back of its head are very suggestive of this emblem of immortality. The remaining spandrels are so badly weathered that it was not possible to determine the subjects of their reliefs. On the face of the central pier on the left hand, below the group which we have designated as Herakles and the Hydra, is the well-executed figure of a lion, set in a sort of panel. The pier below the phenix relief is adorned with a large head of Medusa, above a squat and ugly genius badly weathered. On the front wall of the chamber, to the right of the entrance, is a poorly executed figure in higher relief than that of the spandrels, but not so high as the busts. It represents a man a little less than a meter high, wearing a long robe with large sleeves; in his right hand he holds a staff; his feet seem to be incased in shoes.



Relief beside entrance of tomb at Dêhes.

It is difficult to speak in detail of the style or technique of these sculptures, for the water, which for centuries has percolated through the limestone roof of the chamber, has left a deposit of lime upon the surface of most of the reliefs and has worn away others. No part of the work presents a high stage of development of the art of sculpture; but it is all interesting in this particular locality. The busts would seem to have been stiff and crude even at their best, though it may not be fair to pronounce judgment upon heads from which the features have entirely disappeared. The spandrel reliefs, too, are badly weathered, but the figures on the piers, which were not so much exposed to the dripping water, and the decorations upon the lower sarcophagi show some real merit. The small lion is excellently drawn and well executed, while the masks and garlands are quite equal to the best work of a similar character in Italy during the second and third centuries.



Stele at Kefr Finsheh.

KEFR FINSHEH. RELIEF, 189 A.D. Farther south in the same mountains, at Kefr Finsheh, we found a fragment of a stele which preserved only the lower portions of a male figure in high relief, and an inscription¹ of the year 189 A.D. The feet in this fragment are strikingly like those of the small figure beside the door in the tomb at Dêhes, and may give an approximate date to the sculptures of that tomb. From the position of the figure in this stele, it would

seem as if there must have been another figure or some other object beside it, for the feet stand well at one side of the center of the space above the inscription.

BSHINDELÂYA. RELIEF.² We found no sculptures in the Djebel il-A'la, but M. de Vogüé published a relief which he saw upon the shaft of stone that rises above the tomb of T. Claudius Sosander at Bshindelâyâ. This is probably very badly weathered, for we failed to see it, though we examined the shaft for inscriptions.

RUWĒHĀ. LINTEL RELIEFS. We may now proceed to the Djebel Rihâ, where M. de Vogüé found the Agnus Dei relief. We had spent some time in this region before finding any other remains of sculpture than those which M. de Vogüé had seen. In one town



Sculptured lintel at Ruweha.

¹ Part III, msc. 30.

² La Syrie Centrale Pl. 92.

from which he published a number of buildings, we found a suggestion of the sculptor's handiwork. This was in Ruwêhâ, upon the lintel of the doorway of one of the houses, which, by comparison, one would assign to the earlier period of architectural activity in the region. The design is a relief representing, at one end, a bust and an upraised arm, the hand of which (now gone) seems to have held a cantharus which occupies the center of the lintel. On the other side is what appears to be the crescent moon. The whole relief has been badly disfigured, but it is possible to see that the head was provided with a crown of rays, which probably signifies that it was meant to represent some deity. The cantharus is unmistakable, being in all respects like the familiar drinking-cup represented in the hand of Dionysos upon Greek vases of all periods. If the crescent at the left side of the lintel represents the moon, it may help to identify the head with some special cult.

KTELLÂTÂ. The funeral sculpture of the Djebel Rihâ is far more extensive and more elaborate than that of the mountains farther north. In a tomb at Ktellâtâ, already described on page 64, besides the bucrania and garlands which adorn the portal, there is a bust within a small niche. The horns of the crescent moon which appear on either side of the head would seem to connect this bust with that at Dêrit 'Azzeh, which is designated by an inscription as Selene.

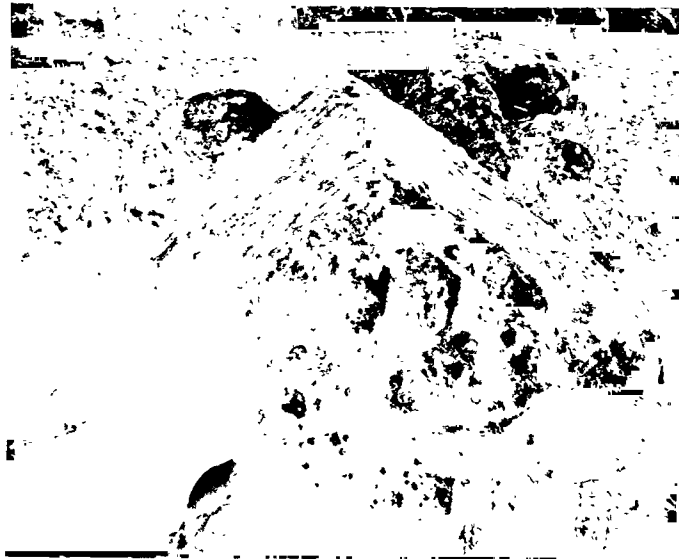


Sculptured sarcophagus at Shnân.

SHNÂN. SARCOPHAGUS RELIEF. Other sculptures of a funeral character are to be found upon some of the sarcophagi of this region. The free-standing sarcophagi raised upon pedestals, which are common in the country, are not sculptured, but there is another variety in which the receptacle for the body is cut in the natural rock and covered with a huge sarcophagus lid. In some of these, one side of the tomb is cut down to represent one side of a sarcophagus. Two of this style were found to be ornamented with relief sculpture. One example is near a ruin not far from Frikyâ, called Shnân. The reliefs represent three genii of Roman type, bearing garlands between them. Above the semicircle described by the garlands were two masks, which are now completely obliterated. The genii are interesting for their grace of pose and the ease and variety of movement which they present. But here again the weather and the ruthless attacks of men's hands have forbidden a minute study of the execution.

DÊR SAMBIL. Many of the sarcophagus covers described above are of the same style, shaped like a steep, gabled roof, with large acroteria at the angles and sometimes

one in the middle of either side. The ends of these covers, which are like small pediments, are sometimes filled with sculpture. We found two of this type, one at Khirbit Hâss and one at Dêr Sambil. The former presents a single bust, the latter two.



Sarcophagus cover at Dêr Sambil.

The tomb at Dêr Sambil is of the same type as the sarcophagus at Shnân: that is, one side of it is cut down perpendicularly and sculptured. This side was almost completely buried, but the head of a figure protruded above the soil. It was something of a surprise, on excavating, to find that this one figure, at the extreme end of the side, was the sole decoration. It

proved to be a boxer wearing the cestus on his hands and standing in one of the positions of the contest.



Figure on side of sarcophagus at Dêr Sambil.

FRIKYĀ. RELIEFS, 324 A.D. Near the center of the Djebel Rihā, high up among the hills, is a site which is unusually rich in sculpture. It is a ruin called Frikyā, now inhabited by a small number of families who have built their miserable houses out of the ruins of the ancient town. On the outskirts of this ruin are two tombs which contain the most remarkable sculptures of the whole district. One of these tombs, situated to the south of the ruin, is of a form quite common in the country. It is partly rock-hewn and partly built of well-squared blocks. The rock-cut portion consists of a broad dromos leading down to a great arcosolium. The dromos is covered by a broad barrel vault of masonry. The sculptures appear on the rock-hewn wall of the dromos and upon the spandrels of the arcosolium. On the right is an elaborate group in high relief, life-size, representing a funeral banquet. Two figures form the central portion of the group. They are a man and wife reclining upon a couch of the same type as those in the Dêhes tomb, with its dolphin at the head and its turned legs. The wife occupies the front of the couch, and the man, who reclines a little nearer its head, has placed his arm over her shoulder, as we see the husband and wife represented in so many Etruscan and Roman groups. Before them is a small table upon which is spread the funeral repast, and on one side of the table a little dog has leaped up. In front of the couch stood a figure of their daughter, executed in the round above and in relief below. The upper portion has disappeared, but attached to the side of the couch we found the drapery from the knees down, and a jug which the figure held in

its hand. At the end of the couch, in relief, is the figure of a female slave holding up the draperies of the couch. The interrelations between the various members of the



Reliefs in Tomb I at Frikya.

group are not left to be inferred, for these are plainly written¹ on the flat surface of the relief. The man was Abedrapsas, the wife was Amathbabea; beneath the woman's name is written "Amathbabea the daughter," and beside the figure at the foot of the couch, "Eirene the slave." At the head of the couch stands another figure in relief: a youthful male figure, completely draped, and holding in his hand a crooked object which might be either a sickle or a serpent, for it is badly weathered. The figure and the attribute — if it was either of those which I have mentioned — are those of Agathodaimon² as he is represented in classic art. The inscription beside the head, however, reads "Τὸ γὰρ Ἀγαθή.".

Above this large group is represented in low relief a long frieze of small figures. The relief has been so greatly disfigured that it is impossible to make out the separate figures distinctly; but an altar at the right end and a seated figure at the left are quite plain. The figures on the right of the center appear to have faced the altar, those on the left seem to have faced the seated figure, while two in the center have the appearance of carrying some object between them upon their shoulders. On the opposite wall of the dromos appears a line of ten busts in life-size, now completely defaced; but one may discern that the heads are alternately that of a man and that of a woman. Over the heads of the men are written their names, Romanos, Bizos, Panphilos, etc. They were perhaps the sons of Abedrapsas, represented with their

¹ Part III, insc. 241.

² See Daremberg et Saglio, *Dictionnaire des Antiquités*, p. 131.

wives. In the spandrels of the arcosolium are two medallions carved below the surface; one embraces a single bust, that of a woman, the other two busts, apparently



Reliefs in Tomb I at Frikyā.

a woman and a man. In the wall of dry masonry above are two inscriptions,¹ one of which gives the date 324 A.D. It is a curious fact that these inscriptions were copied, though incorrectly, by Pococke a hundred years ago. But the old traveler apparently had no eyes for the sculptures, for he made no mention of them when he published the inscriptions. The reliefs were not hidden in Pococke's time, for we had

to excavate only about one third of the funeral-banquet group; but the study of the history of sculpture had not assumed any very great importance at that time.

At the opposite end of the same town from the tomb of Abedrapsas and Amathbabea is another sculptured tomb of rather different character. This tomb is entirely rock-hewn; there is no dromos. The slope of living rock on the hillside was simply cut to a perpendicular surface. Then a broad arch was cut, opening into a sort of vestibule about eight feet deep, before a large tomb-niche. The outer face of the arch was adorned with reliefs; the side walls of the vestibule were provided with niches and statues cut in the living rock. On either side of the arcosolium was a statue in a niche, while small reliefs were carved

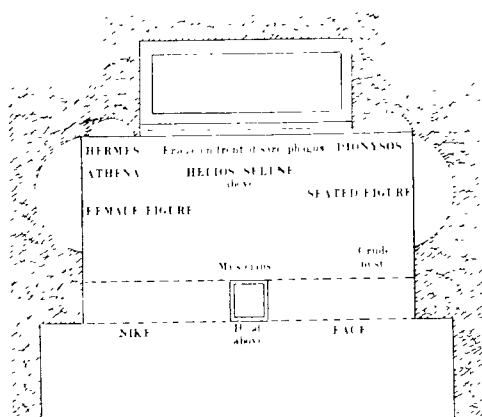
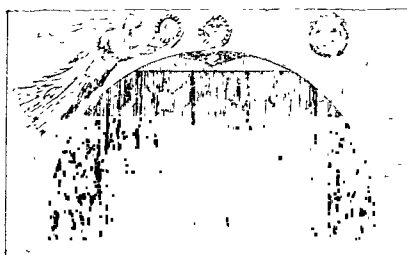


Fig. 104. Plan and elevation of Tomb II at Frikyā.

¹ Part III, mss. 241, 242.

above the tomb-niche, upon a pedestal in front of it, and upon the side of the sarcophagus. Various other small reliefs were executed wherever the surface offered room.

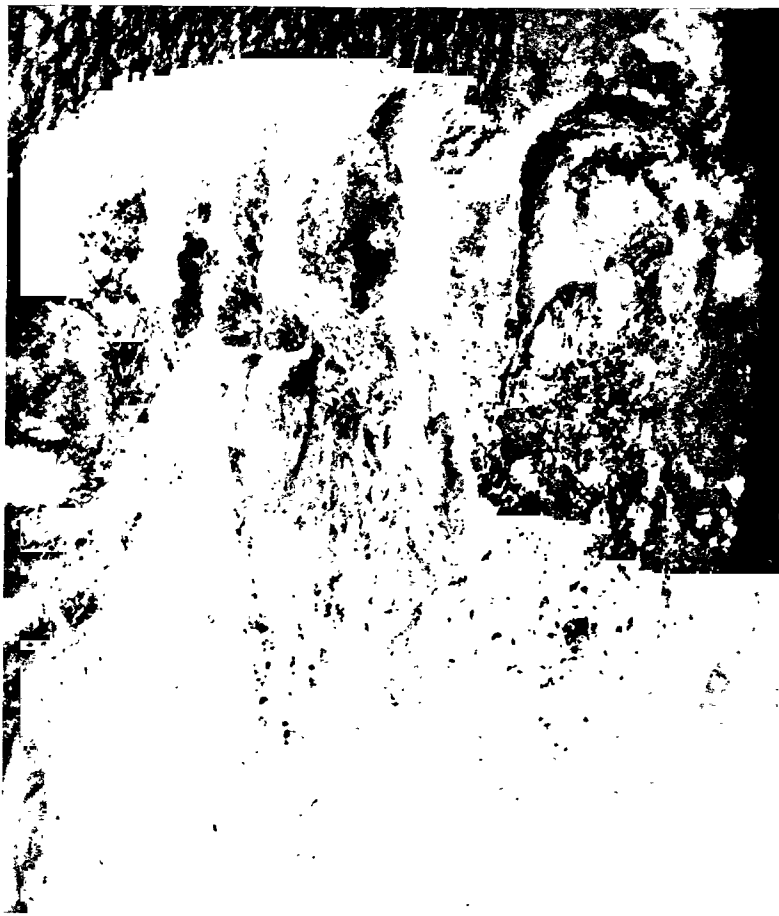
Beginning with the face of the main arch, we find, in the center, above the crown of the arch, a bust of Roman type set within a wreath of leaves. On the soffit of the arch is the figure of an eagle, the head of which must have protruded just below the bust and its wreath. To the left of the central figure a winged victory, executed somewhat crudely, is flying, with the stephanos in hand, toward the center. At the extreme right is a large round face, like the face of the sun; not a Medusa type, nor with the attributes of the Gorgon's head, but a bland, smiling countenance like that which we



Face of arch, Tomb II at Frikyā.

find on the reverse of certain old obols of Ephesus. Upon entering the vestibule we find its walls lined with statues in their niches, all a part of the living rock. On the left is a broad niche embracing two nearly life-sized female figures in long draperies; both are evidently figures of deities. The first is badly damaged and has been stripped of her attributes, but her companion is undoubtedly Athena, wearing her tall-crested helmet, resting her left hand upon her shield and holding her spear in her right. The next niche is in the rear wall beside the arcosolium. Here we have a male figure, draped to the knees. The face, like all the others, has been destroyed, but over his left shoulder the caduceus gives us the clue to the figure's identity. Thus far, then, we are able to recognize Athena and Hermes. On the opposite side of the arcosolium is a statue which is not so easily identified. It is plainly a male figure, and is draped, like Hermes, to the knees. Above the left shoulder the end of a staff is easily visible; this terminates in a bulb tied with a ribbon. It is not impos-

sible that this is the thyrsus and that the statue was meant for Dionysos. On the right wall the theme suddenly changes; here, instead of a pair of goddesses to match



Sculptures on left side of arcosolium of Tomb II at Frikyā.

Athena and her companion on the opposite wall, we find the broad niche occupied by the reverend form of some high dignitary, seated on a throne, with flowing robes falling below the knees and displaying the feet, which are incased in shoes. The venerable head, which is poised slightly forward, wears a tall tiara which, at first glance, we should pronounce a miter; but at the peak, instead of the cross or some other Christian symbol, we find the inverted crescent. Upon discovering this figure, we instantly called it a bishop, in spite of the crescent upon the crown. But since my return from Syria I have been informed by students of early Christian art and of ecclesiastical

insignia that the episcopal miter was not introduced until the later middle ages, though it is not known if this was not a revival from more ancient times. This figure is unquestionably anterior to the Mohammedan invasion, and art production seems to have come to an end early in the seventh century; the very latest date that we found was 609, and the greatest activity in Christian art here, from the inscriptions, would seem to have been during the fifth and sixth centuries. One other point is worthy of notice in connection with the identification of this statue; that is, the presence of the remains of a band which appears on either shoulder, bearing strong resemblance to the upper part of a stole; but the breast and lap of the figure have been intentionally defaced, and we cannot discover how these bands terminated or what the other vestments were. But if this be the statue of a bishop, what is he doing here among this assemblage of gods and goddesses? This is a difficult question to answer. It is interesting to notice that this seated figure is executed in a style quite different from that of the other figures, a style more crude and conventional. Moreover, the niche in which it is placed is much deeper than that opposite and has every appearance of having been deepened after the original niche was cut. It is not impossible that two figures like those on the opposite niche were

cut away and that the seated figure was then cut in the solid rock some years after the original tomb, which may have been designed symmetrically, was made. On the whole, however, it seems hardly probable that this figure is to be assigned to the Christian period: the scarcity of Christian sculpture in the region is alone sufficient to prohibit such an attribution, and Christian portraiture was very rare at this early period. The work may be ascribed to a date later than that of the other figures, but still within pagan times, for there are other pagan subjects here of even rougher workmanship, or the cruder works may be contemporaneous with the others, but may have been executed by a less skilful hand. If this theory is accepted, the seated figure may be said to represent some important official, or, perhaps better, some high religious functionary—possibly a priest of a local cult.

In the wall space above the tomb-niche are two small busts, in rather low relief. They stand side by side: one wears a raying crown; in the other, the



From Tomb II at Frikyā.



Sculptures on right side of arcosolium of Tomb II at Frikyā.

crescent moon appears above the head, the pair suggesting the deities of day and of night. Three rather crudely wrought or perhaps unfinished reliefs appear on the three sides of the pedestal or altar below the arch of the vestibule. They represent three musicians: one playing a bagpipe, and another an organ with long reeds; the third holding a large instrument of irregular shape, the surface of which is quite smooth, but we cannot determine what it was intended to be. None of the minor reliefs presents the excellence of style or technique which the large ones exhibit, and must have been executed by another hand.

There are a force and freedom in the style of these sculptures, and those of the tomb of Abedrapsas, which are not common in the later Roman sculptures which are familiar to us in the museums of Europe, and a grace in the pose of the figures and the flow of the drapery which shows that the artists were familiar with

some of the best classic monuments existing in their day. The influence exhibited is purely Greek, not Oriental; the banquet group bears far stronger resemblance to the



Sculptures on pedestal in Tomb II at Frikya.

famous Greek funeral monuments of a much earlier date than to the Palmyrean monuments of a similar nature that were about contemporary with it. But so much of the detail has been ruthlessly destroyed that it is difficult to secure an idea of the technique. The lower part of all the draperies and the feet of the deity

figures in the second tomb illustrate great care and perfection of treatment when we consider that the material is a friable limestone. Had they been executed in marble, they would doubtless take high rank among the sculptures of the imperial epoch.

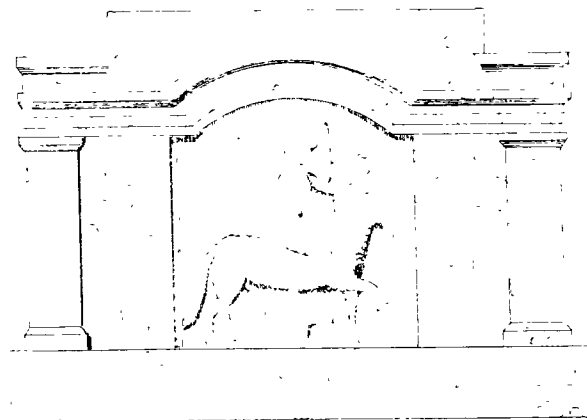
BURDJ NEAR SHNAN. There remain in the Djebel Rihā three other sculptures of importance to be discussed, two of them cut upon the surface of huge rocks in the open country. The first is near Shnān, at a considerable distance from any architectural ruins. It is situated upon a hillside; a great boulder has rolled down and planted itself directly in front of the relief, so that I was unable to take a photograph of it. I made a drawing of it, however, which is given herewith. The group in relief presents the figure of a man in armor, very nearly life-size, with a lion standing behind him, a small figure at his right side, and a serpent coiling up from a vase at his left. The warrior is of that type which we are wont to connect with St. George or the angel Gabriel, though of course he can have no relation with either of those personages. He wears a close-fitting corselet with flaps falling to his knees and a cloak which sweeps in folds to the right. His hair falls in long ringlets over his shoulders. He wears no helmet; at his side is a short Roman sword. The body of the lion is partly concealed behind the legs of the man, but his head, with its flowing mane, is turned toward the spectator. The animal is well drawn and well executed, the mane being represented in conventional curved locks, but the face has rather a human expression. On the other side is a large jar out of which the serpent rises like a stout tree; its head reaches up above the level of the man's shoulder. The group is interesting in subject and design.



Relief on rock near Shnān.

RBÊ'AH. A free-standing relief of different type was found at Rbê'ah. It was executed upon the side of a large boulder that seems to have been cut, in situ, to form one

wall of a building, possibly a tomb. The figure was carved in a large, shallow niche with a segmental top adorned with architrave moldings of fourth-century profile. The moldings are carried horizontally along on either side of the curve to the caps of very flat and plain pilasters about .60 m. from the side of the niche. The sculpture is so badly weathered that it is well-nigh impossible to determine what it represented. One can see only a human figure mounted upon an animal which would seem to be a horse; but the legs are very short and the body is greatly attenuated. The figure upon its back carries a long spear. Whether it is male or female, we cannot say.



Relief at Rbērah.

A figure in some respects similar to this is to be seen on a coin of the Emperor Philip, with an inscription which designates it as the goddess of Syria. It is mounted on a lion and holds a long spear. Near the huge rock upon which this relief is executed is the ruin of a very ancient building with a lintel, in situ, ornamented with two busts, and an owl sitting upon the crescent. These are badly weathered.



Relief at Wādī Marthūn.

photographed by Dr. Littmann at Wādī Marthūn. In this case we have a deeper niche, of semicircular form, but the sculpture is even more disfigured. Again we find a mounted figure; again the animal is long and low, but the head is unmistakably that of a horse. On either side of the human figure are what appear to be birds flying in air.

APAMEA. Immediately to the south of the Djebel Riḥā, among the ruins of Apamea, there are three monuments of sculpture that may be mentioned in this connection. One is the large slab of relief sculpture referred to on page 57, which stands near the middle of the grand colonnade. The relief represents a partly

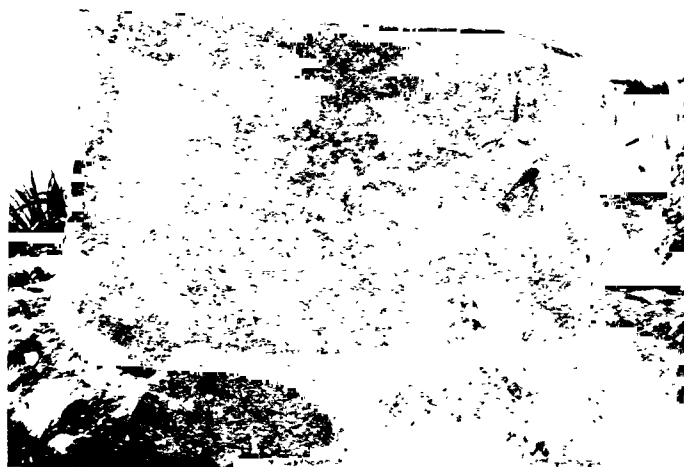
WĀDĪ MARTHŪN. An interesting relief, in many respects similar to the above, was seen and



Relief from grand colonnade at Apamea.

draped male figure with a staff in his right hand, and with his left hand extended toward a large grape-vine which rises from that side and bends over above the head

of the figure. The head has been totally destroyed, but the body is well modeled. The staff is unquestionably the thyrsus, and this, with the vine, indicates the god Dionysos or his Oriental equivalent.



Stele of a Roman centurion at Apamea.

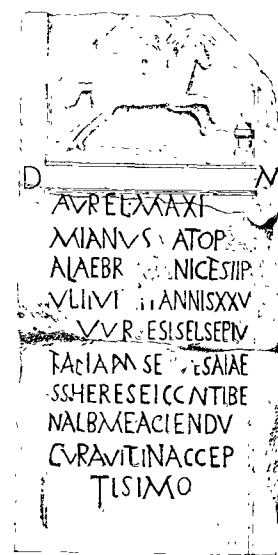
centurion, erected by his fellow-officers who were his heirs. The centurion is represented in relief in the middle of the space above the inscription. The figure, which is rather crudely wrought, is clad in the garb of a Roman soldier, with the military cloak flung back over the left shoulder. In one hand he held a sword, the scabbard of which hangs at his side; the other hand appears to have been upon the hilt of a dagger in his belt.

The other stele is that of a cavalryman. The lower two thirds of the slab are devoted to the inscription, which is in Latin, and the surface upon which the inscription is written is sunken a little below the outer edge, which forms a sort of frame. The upper third bears the low relief of a horseman. Here again the ground is sunken, and the frame extends not only around the four sides of the relief space, but is carried across the upper angles, leaving a small plain triangular panel on either side of the relief. The relief itself is not well executed, and the drawing is far from good, but the subject portrayed is quite plain — a soldier in armor mounted upon his horse and carrying a spear.

Neither of these stelæ is dated, but, judging from the character of the carving, they can hardly be earlier than the third century.

HOMS. It will not be out of place to mention here a monument of sculpture in Homs which has a wide reputation among the natives and which is mentioned by some of the early Arabic geographers. I refer to the famous charmed stone which defends the city from scorpions and has such marvelous powers that people touching

STELÆ. The two other monuments of sculpture at Apamea are grave-stelæ which we extracted from a section of the city wall that was strengthened, at some late period, with materials taken from the necropolis. Both are stelæ of Roman soldiers, and both have Latin inscriptions. The first is the monument of a



Stele of a cavalryman at Apamea.

it are rendered immune from the poison of the scorpion, and clay laid upon it and carried to the wound of a person who has been bitten will cure the bite.

This marvelous stone, which is supposed to bear a carved representation of a scorpion, forms a fountain near the bazaar of the town of Homs, and is apparently nothing more than an ancient sarcophagus adorned with a large disk and garlands draped at either side, which, at a distance, gives a suggestion of the body and claws of a scorpion.

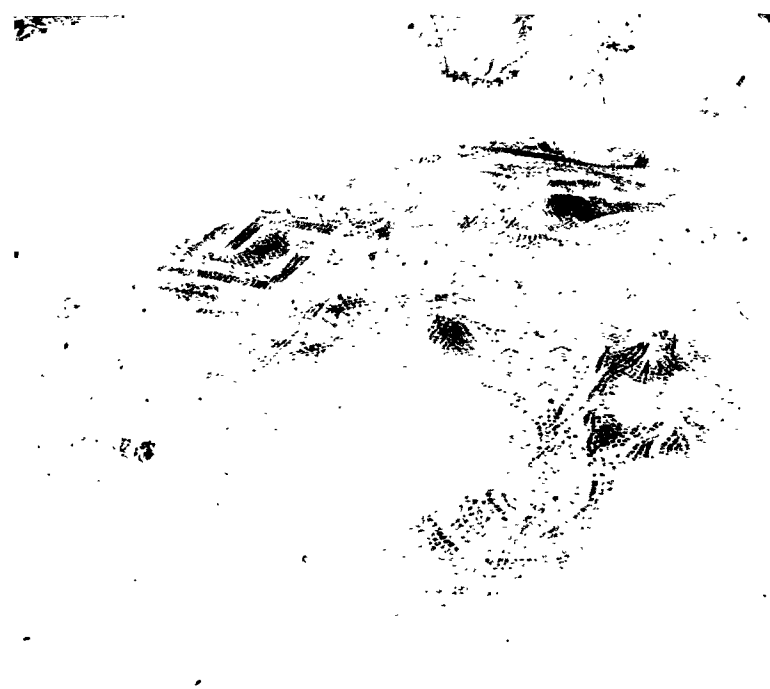


Carved sarcophagus at Homs.

MOSAICS

THE art of mosaic decoration seems to have been commonly practised in Northern Central Syria, at least during the Christian period. We found fragments of mosaic pavements in a number of churches and baptisteries, and a well-preserved mosaic floor in one of the public baths. It is impossible to determine from the present condition of the ruins whether mosaic was applied to wall surfaces, but it seems most likely that it was not.

KHIRBIT HÂSS. Remains of an interesting mosaic were found in the ruined church of Khirbit Hâss. The fall of the columns, arches, and clearstory walls of the church



Mosaic in church at Khirbit Hâss.

has not only buried the pavement, but seems to have broken and destroyed it. By removing a few blocks of stone just in front of the apse, I was able to find sufficient remains of the pavement of that part of the church to determine the subject of that portion of the mosaic and to discover a few facts regarding the method of decoration and the technique. As in many of the Roman and Byzantine mosaics, this pavement seems to have been divided up into square and oblong panels, separated by bands of ornamental design which were usually

treated in meander or interlaced patterns. In front of the apse was a long panel adorned with four peacocks standing in pairs, back to back, with their drooping tails



Mosaic in church at Khirbit Hâss.

crossed. Above the heads of the birds, and between them, were scroll designs of flowering vines. The space occupied by the peacocks is 4 m. long and .60 m. wide; it was framed in rich borders of interlaces and meanders. The whole design was executed in small cubes laid with great precision in a bedding of cement; there are no traces of concrete. The colors of the mosaic are soft and artistically blended; reds and yellows predominate, but

the shaded portions of the meanders are carried out in very deep browns, the figures of the peacocks are outlined in dark red, their tails are picked out in yellow and blue, while the vine pattern is wrought in green and red. The interlacing bands of the borders are striped in shaded colors, and the meanders are drawn and shaded so as to give the effect of perspective so common in Pompeian mosaics. I covered the mosaic very carefully after making a photograph of it, but the growth of weeds about it, I fear, must complete its destruction before long.

MIDJLEYŶĀ. The basilical church at Midjleyyā also had a mosaic pavement, but the accumulation of debris is even more difficult to remove than at Khirbit Hâss. I succeeded in removing a number of fallen blocks near the column bases of the north aisle, and thereby disclosed a well-preserved pattern of mosaic work which was quite different in style from that at Khirbit Hâss. The portion of the pavement uncovered was that between two columns near the north doorway and a small space near by in the central aisle. Here there was a ground of white in which patterns of blue and red were traced in diamonds, squares, and other geometrical figures. The work was well executed in small cubes of regular size and form.

Remains of mosaic, consisting only of occasional cubes of colored marble, were found in the churches of Dâr Kītā, Khirbit Tēzîn, Bākirhā, Dêr Sētā, Bānķūsā, and Dêhes in the Djebel Bārishā, and in those of il-Bārah, Serdjillā, and Ruwêhā in the Djebel Riḥā, besides those described above.

SERDJILLĀ. MOSAIC PAVEMENT, 473 A.D. The largest and best-preserved mosaic pavement was found in the main apartment of the public bath¹ at Serdjillā. The bath

¹ Cf. Butler and Prentice, A Mosaic Pavement and Inscription, *Revue Archéologique*, 1901, II, pp. 62-76.

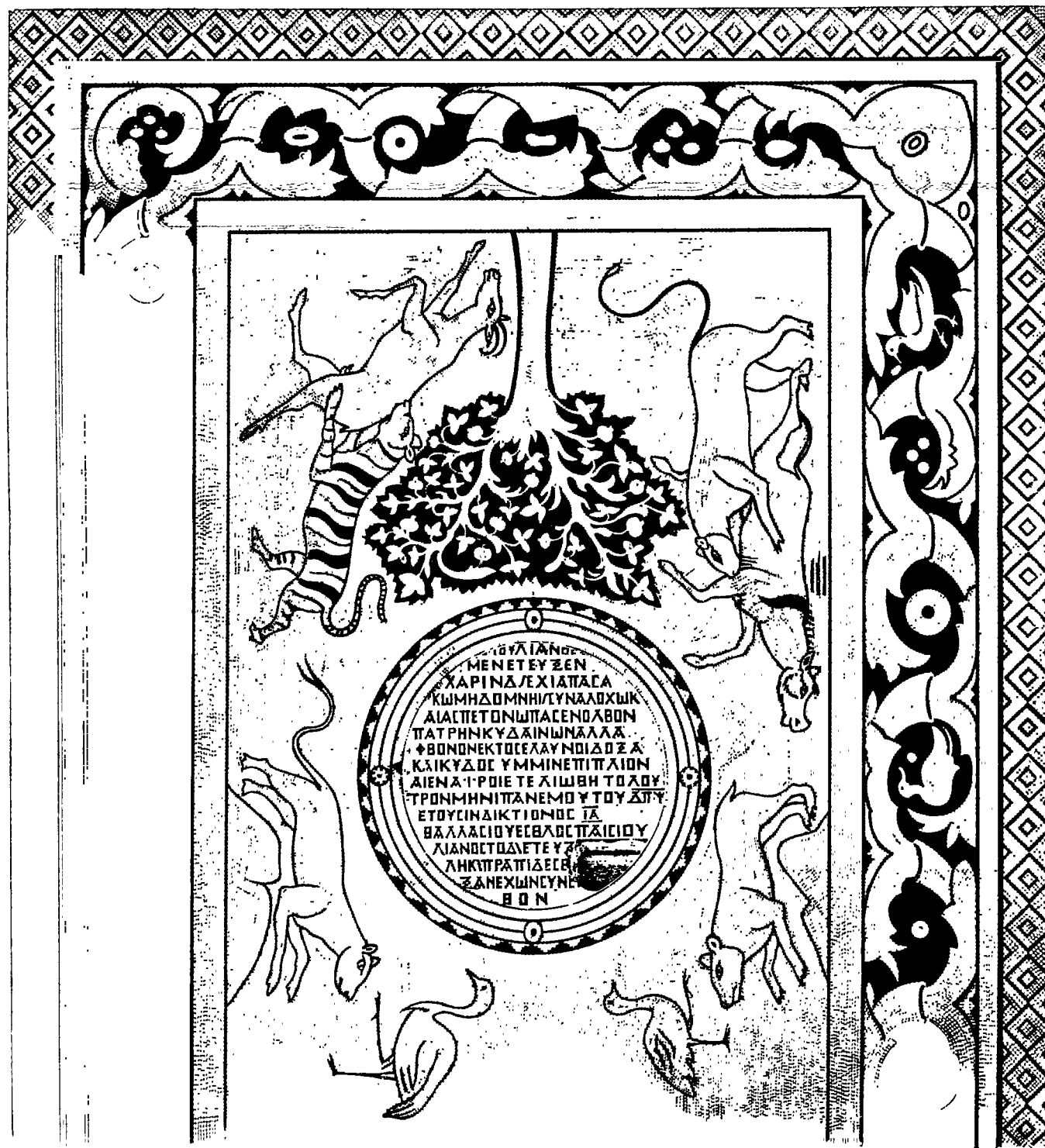
itself was published by M. de Vogüé, and is republished here on page 165; but the mosaic, at the time of M. de Vogüé's visit, lay buried beneath an accumulation of soil and debris from 50 to 60 cm. deep. After a portion of this was removed, a complete pavement in mosaic was disclosed, broken only at one small place by the fall of one of the columns that supported the interior gallery of the apartment. The other columns of the gallery had also fallen, but without apparent injury to the mosaic.



Mosaic in bath at Serdijihā.

The pavement measures 8×15 m., taking it for granted that the entire apartment was paved. The longer axis of the room runs east and west. A little to the east of the center of the space between the colonnade and the further or east wall is a circular band, executed in concentric rings. The concentric rings have not the flat appearance which the drawing would indicate; the two bands between the outer and inmost bands are shaded from their outer edges, where they are a dark red, to white where they join the black line. The shading gives a rounded effect, which is heightened by the four elliptical disks at the cardinal points. The whole is suggestive of a conventionalized wreath bound at four points, of black, red, and white, inclosing a long inscription in Greek, wrought in black and white mosaic. The inscription is to be read from the west, as one enters from the door beneath the gallery. Next to the wall runs a double border 1.05 m. wide. The oblong field within this border and around the central circle is filled with spirited compositions of wild beasts, exe-

cuted in colors on a white ground. The two groups which occupy the eastern angles of the field are separated by a pomegranate-tree, the stem of which rises at the edge of the border, and whose leafy branches, loaded with fruit, spread out along the eastern side of the circle. The stem of the tree is only outlined in black; but the leaves are represented in solid black, while the fruit appears in pink with a white spot at one side. Beneath the branches of this tree, in the northeast angle of the pavement, a tiger is seen leaping upon a gazelle. The line of action of the group, it will be seen, is not parallel to either side of the border, but runs diagonally across the



Mosaic in bath at Serdijla

angle. The figures are completely outlined in black and filled in with colors intended to represent nature. The tiger is executed in alternating stripes of black and orange shading to buff, the gazelle in soft shades of brown and gray, the color of the marble cubes decreasing in intensity from the back down the side, so as to give an effect of rotundity to the figures. The horns of the gazelle are plain black, and the eyes and nostrils of both beasts are strongly outlined in the same color.

The group on the opposite side of the tree represents a wild ass being devoured by a lion. This design is disposed upon a line parallel to the south wall of the room, and was apparently meant to be seen on entering from the adjoining apartment. The ass, which has been thrown upon its back, is treated in brown, while the figure of the lion, crouching above its prey, is represented in dark red. Here again an effect of roundness is secured by degrees of shading and by disposing the cubes in concentric curves. The eyes and nostrils of the animals are again accentuated by black outline. Conventionalized wavy lines of red upon the shoulder of the ass indicate the blood flowing from wounds made by the teeth and claws of the lion. These lines are repeated below the animal where the blood lies upon the ground.

Opposite the other quadrant of the circle, on the south side, is a bear, running at full speed, apparently in pursuit of its prey; the color of this figure is a bluish gray, black being used in outline and for the eye and nostril. Below the bear a sugges-



Mosaic in bath at Sirdjillā.

tion of landscape is given in a rock of slate color. In the position corresponding to this, on the north side, is another gray animal, with spots of a darker shade of the same color, and a brush at the end of its tail. This may have been intended for a leopard, though the tail would indicate a lion of some sort. The animal is repre-

sented as leaping forward after a deer, the hinder parts of which we were able to see, though we did not uncover the whole figure: these parts are not shown in the drawing.

Between the two designs last described, on the west side of the circle, are two large birds, one of the stork family, the other a long-legged aquatic bird, somewhat like a crane. The former is executed in black and white, the latter in white, pink, and green. This completes the design of the field so far as we uncovered it.

The border is divided into two distinct bands, separated from each other and from the field by narrow bands of white. The innermost band is .80 m. wide, that next the wall .42 m. wide. The former is composed of a running design representing a reed-like plant, with stalk, sheath, and flowing leaf, which the artist has conventionalized by twisting the stem in alternating curves. The spaces between the leaves are filled with small figures, such as birds, fruits, or simple disks. There is little black in this border, the portions represented in black in the accompanying drawing being, in reality, of a very dark brown. The leaves are shaded in colors ranging from deep red through orange to pale yellow or white. The shading gives depth and rotundity to these patterns, as it does to the animal figures, and the curved lines in the setting of the mosaic enhance the flowing effect. The outer band of the border is a simple pattern of oblique squares in plain black and white, its severe plainness lending a pleasing contrast to the flamboyant design of the inner band of ornament.

The style of this pavement is rather different from that of any known mosaic, even of those which have been dated approximately in the same epoch. The purely secular character of its subject takes it out of that large class of religious mosaics which date from the end of the fourth century to the close of the Byzantine period, and places it in a comparatively small class. We have here the advantage of a definite date given in the inscription,¹ 473 A.D. The great mosaic from near Tyre² is probably to be dated one hundred years later, although some eminent archæologists believe it to be much older. Its decorative, interlacing borders are totally dissimilar; but the designs include animal figures, though these are treated in a very different spirit from that of the mosaic of Serdjillā. In the main body of the mosaic from Tyre the animal groups represent the scenes of the chase; but the figures are very small and form part of an elaborate arabesque design, being inwrought with flowing patterns of leaves and flowers. The figure of a bear, and a group representing a deer attacked by a leopard, are miniature reproductions of the animals in the Serdjillā mosaic, while the figures in pairs, in the spaces between the columns of the Tyre mosaic, present similar attitudes; but these designs, being minor independent portions of a large scheme of arabesque decoration, can scarcely be compared with the Serdjillā groups, which may be taken as parts of one broad unified scene. There are here no real divisions between the groups, the tree and the rocks

¹ Part III, msc. 220.

² Renan, *Mission en Phénicie*, texte p. 607, Pl. 49.

tending to bind the various scenes into one great picture, the action of which is continuous about the whole perimeter of the circle.

The designs are inspired with ancient traditions that may be traced all through the history of classic and ancient Oriental art, and it is only the treatment that assigns them to the period of the transition. The spirited action, the skilful use of color, the fineness of technique, are not inferior to those of mosaics of the imperial epoch; only the outlining in black of each figure and even of the minor details bespeaks the lateness of the design.

WALL-PAINTING

THE subject of wall-painting presupposes one of two things: either that the interior surfaces of the stones which composed the walls were made smooth to receive painted decoration, or that the walls were plastered within. The remains of painting are extremely scant in all this region, owing to the fact that the walls have been exposed to the elements for centuries; but I found sufficient evidence to establish the fact that paint was applied to both kinds of surfaces—the smoothed stone and the plaster patina. The great majority of interior wall surfaces in the ruined buildings of this country are rough; in many cases one may see that they were intentionally roughened by a scratching-tool which has left in many places a network of incised lines. It would seem that plaster was commonly applied to the interior walls of buildings of all kinds; but this plaster, in the small number of preserved examples, is not of the thick kind found in Pompeii and in other ancient ruins, but is a thin coating of hard cement of very fine grain, which is still almost indestructible where it has been protected from water. There is a little house at Bāmuḳḳā (see page 79) which has a number of cupboards and closets in the thickness of its walls. These little recesses are provided with narrow molded ledges which project at the bottom. On the under sides of these ledges, which are protected from the rain, we found a good coat of plaster colored a deep red. In the lower stories of the tower at Ḳaṣr il-Benât, described on page 156, where the wall surfaces of the narrow compartments are protected from the driving rain by the height of the walls, I found a similar plaster coating colored yellow and ornamented with crosses within circles painted in deep green. The painted plaster linings of the great underground chambers at il-Mghârah have been described on page 82. The methods employed here are exactly similar to those described above which were applied to the walls of houses. A number of partly built and partly excavated tombs in the region preserve bits of plaster upon their walls, often crudely decorated with painted designs of the grape-vine and other symbols. The vaulted dromos of a tomb on the eastern outskirts of Midjleyyā is lined throughout with plaster and painted; but a fire, built by some wandering natives in one angle of the wall, has obliterated most of the decoration. A section of a

deep cyma molding, however, shows a fine bit of painting, which seems to have been a continuous design of aquatic birds and plants, the best preserved of which is a duck, painted in bright yellow and deep reds, surrounded with reeds. A small section of the lunette at the end of the vault shows a flower pattern in greens and yellows. A rock-hewn tomb at Hammâm id-Djêdj, near Shnân, preserves a variety of painted designs, most of which are symbolic. It contains, however, two subjects which I believe to have been portraits. They are busts, of nearly life-size, showing the head and shoulders, which were painted in green and white stripes, as if to represent a colored tunic which was cut close to the neck; the faces in both instances have been scraped off. The symbolical subjects include crosses and the ✠ within circular bands of painted ornament in green and yellow, flanked by peacocks in green, the fish in green and white, and a design which strongly resembles a representation of the seven-branched candlestick. This design was not found anywhere in the carving of the region, and it was not found elsewhere in the painted ornament; but a seal-ring, found somewhere in the immediate neighborhood, bears an unmistakable intaglio of the famous relic of the temple at Jerusalem which the Emperor Titus carried to Rome. This painted design is conventionally treated in green and red.

CHAPTER VIII

ARCHITECTURE AND SCULPTURE OF THE DJEBEL IL-HAṢṢ AND THE DJEBEL SHBÊT

IF one travels eastward from the lower portions of the Djebel Bārishā about fifty miles, across the monotonous, gently rolling plain, he will come to two groups of hills as different in formation and character from the mountains he has left in the west as if they were in a totally different part of the world. The hills rise at a regular angle from the barren plain to form two broad plateaus: that farther west is of oblong shape, as may be seen from the map, and is known as the Djebel il-Haṣṣ; the other is approximately circular and is called the Djebel Shbêt. In place of the rugged and uneven crags of pale-gray limestone that make up the picturesque masses of the mountains of the west, he will find smooth slopes and flat surfaces, strewn with broken fragments of black stone. These hills are a part of the long, narrow lava formation that may be traced southward through the plain, by Andarîn and Selemîyeh, to Homs, and then again through the flat lands east and south of Damascus, by Dmêr, il-Hîdjâneh, and Harrân il-‘Awāmid, to the conical volcanic mountains of the Haurân. We hear of these groups of hills from the Arabic geographers of the middle ages. The Djebel il-Haṣṣ is now only sparsely settled, and the Djebel Shbêt is barren and deserted, the resort of Bedawin tribes who frequently visit Djubb Zebed to draw water from the ancient well.

I

ARCHITECTURE

IT would be difficult to find a better illustration of the influence of native material upon architecture than that afforded by the ruined buildings of this region. The dates of the buildings here correspond with those of the later buildings in the limestone districts of Northern Syria, for they extend from the fourth to the seventh cen-

tury; but the method of construction is totally different, and this produced not only a separate school, but a different style of architecture from that which was flourishing only fifty miles to the westward at the same time.

CONSTRUCTION. There is probably no stone that has ever been used for building purposes which is more difficult to quarry, to cut and dress than black basalt; yet here it was the only material at hand, and the only one employed. Architects scarcely attempted to build walls of dry quadrated stonework; we found less than half a dozen buildings constructed in that manner in the whole region. The stone breaks naturally into wedge shapes, like the silex of which the Romans often made their *opus reticulatum*, and these builders invented a kind of stonework which was not unlike the old Roman method in principle, though there is no superficial resemblance. Stones of wedge shape were used, much larger than those employed in reticulated work, the rectangular surface averaging .25 m. square, though it was often larger and oblong in shape; these were laid in horizontal courses. The walls were double-faced, the wedges being set in mortar and the interstices being filled with broken stone. Dressed stone was employed for bonding at the angles, for doorways and windows, and sometimes in foundation courses. Almost all of the openings were arched. The arches were not usually built of dressed voussoirs, but of rough wedges set in mortar, with only the outer faces cut to smooth trapezoids. The arches, like the walls, were double-faced. Many of the doorways had lintels of cut stone below a relieving-arch; some of these lintels were of large size, that of the north gate of the city of Khanâsir measuring 4.10 m. in length and .93 m. by .70 m. square on the end,



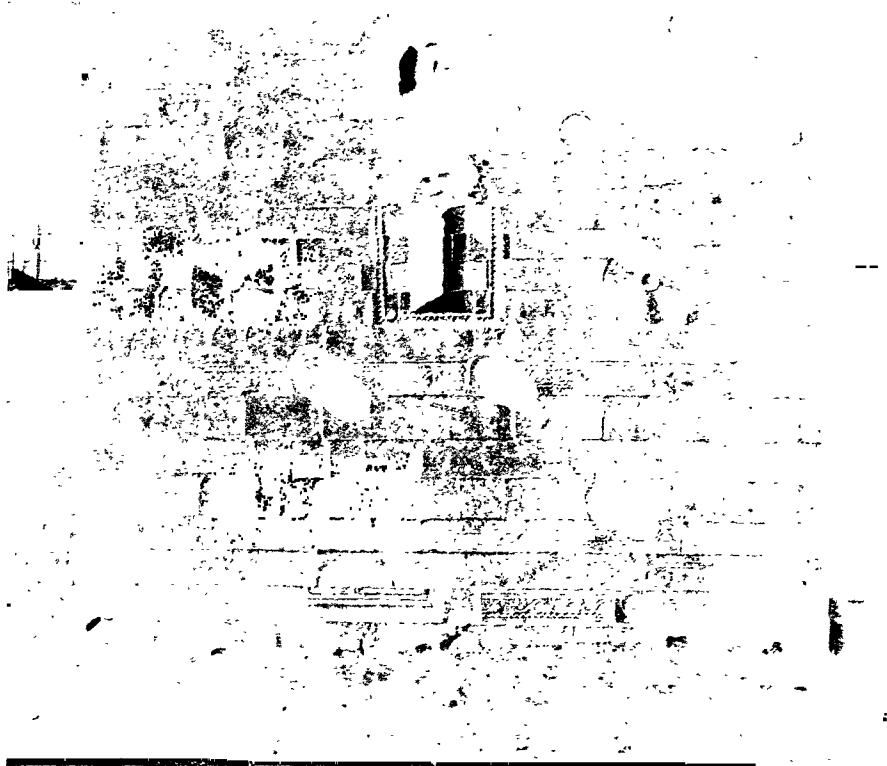
One half of two-piece lintel showing dovetail joint at Khanâsir.

showing the possibilities of this obdurate material when there were funds and labor to be expended upon it. Colonnades were, of course, built of cut stone, and the shafts and capitals of the large columns of churches and of the smaller columns of private houses are found in abundance, although piers built up like sections of wall were substituted for columns in many of the larger buildings. Owing to the difficulty of obtaining long blocks of

this stone for lintels, the builders frequently resorted to the expedient of joining two pieces together by means of a dovetailed joint. Numerous specimens of this kind were found. In the walls of the less important buildings — the majority of buildings, in fact — clay was substituted for mortar. Construction of this kind was bound to disintegrate rapidly, and, for this reason, the sites of the great cities of Khanâsir and Zebed, which covered many acres in extent, are to-day marked by mounds formed by fallen

walls covered by the sand that has drifted in from the desert; for the towns in these hills were built for the most part at the base of the slopes, on the level of the plain. In all of them very little is to be seen above the soil, owing to the use of clay and a poor quality of mortar. The details may be studied from a few small monuments almost intact because they were built of cut stone, from a few fragments of wall which were better built than the rest, and from pieces of columns and bits of decoration that have not been buried in the drifting sand.

ORNAMENT. The hardness of the material in which they were executed prevented a high development of decorative details. The carving is all of the flat, superficial character already seen in the black-stone doors which were imported into the mountains of the west. Architraves are seldom molded, windows and doorways never. Lintels are adorned with flat designs in running patterns, or disks of simple composition. Capitals have either perfectly plain curved surfaces or are ornamented with crudely carved ornament in low relief. The remains of decorative details in the ruins of this immediate vicinity are too scant for the illustration of the style of ornament peculiar to the black-stone country of the north; but in the town of Selemiyeh, 65 miles to the southwest, in this same lava belt, there are numerous examples of details in the same style as that of the few remains of the Djebel il-Hass and the Djebel Shbêt. Selemiyeh is a large modern town built for the most part out of the ruins of an ancient city. There are fragments here of buildings in classic style, built of imported materials such as limestone and marble; but the remains of Christian architecture are invariably in black basalt. The walls of the Arabic castle in the center of the town, and the walls and courtyards of most of the houses, are full of



Entrance tower of Arabic castle at Selemiyeh, from the south, showing ancient fragments.

fragments of architectural details belonging to the Christian period. There are no ancient buildings standing, even in part; they were probably built in the unstable manner of the buildings of the Djebel il-Hass; but the fragments referred to above will serve to illustrate the ornament of this black-stone region of the north.

Four capitals standing in a row in a courtyard of a modern house are typical examples of the orders as employed in this country. The first (Fig. 105) is a very

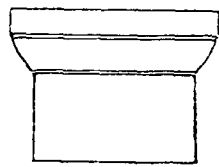


Fig. 105.

correct reproduction of a Doric capital; the second (Fig. 106) is a debased and crude treatment of the Ionic order, consisting of an abacus with a beveled molding at the bottom, and two large round billets below the abacus, the circular ends of which are carved with a

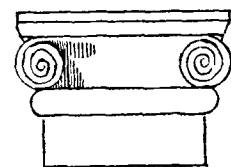


Fig. 106.

shallow groove describing a spiral. These two quasi-volutes are not connected, the space between them being perfectly plain. Another member is introduced below the volutes in the form of a heavy torus molding, which destroys all resemblance to capital might have had. (Figs. 107 and 108) are cones with square abaci. The first is ornamented with very flat leaves below the angle of the

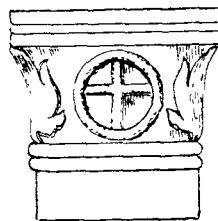


Fig. 107.

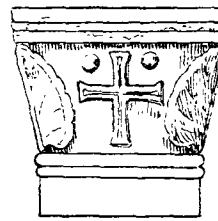


Fig. 108.

torus molding, which destroys the Ionic order that the other two capitals steep inverted truncated. The first is ornamented which curve slightly out abacus, and a cross in

relief within a circle made by a thin torus. At the bottom of the cap is a double bead. In the second example the surface of the bell is decorated with leaves, of different shape from the above, which do not spread out beneath the angles of the abacus. The flat surface is ornamented with a cross of equal arms, with a boss on either side above the arms. The double bead below is like that in Fig. 107. It will be seen from these specimens how meagerly the carvers of black stone in the fifth and sixth centuries copied the forms of the classic orders, although only three centuries had passed since exquisite classic details were executed in this very material in the Haurân.

The ornament of doorways was variously treated. Selemyeh affords an example of a carved and inscribed lintel set upon jambs which were divided into square panels



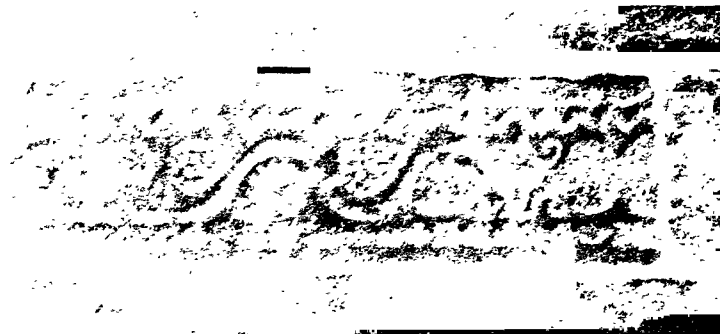
Lintel and parts of jambs of a doorway at Selemyeh.

carved with diaperwork in beautiful and intricate designs, though very flatly executed. The inscription,¹ with letters in relief, forms a part of the decoration of the lintel; it is dated 604 A.D. But the characteristic ornament for portals in these regions was the simple grape-vine pattern. Fragments of lintels and jambs

are found in countless numbers built into the walls of various buildings in the town of Selemyeh. It is worthy of mention at the outset that the grape-vine was not found in the ornament of the buildings of the west in more than a dozen instances, e.g., at Bshindelinteh, in the Djebel il-A'la, in the moldings of a large doorway, probably of early date, and in the portal of the Church of St. Sergius, at Dâr Kîtâ, which is dated

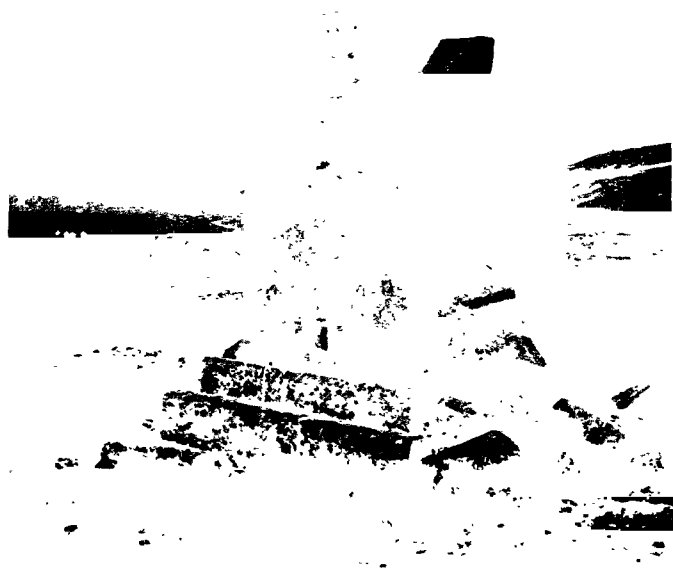
¹ Part III, ms. 287.

537 A.D. It might also be mentioned that it is very common in the early pagan ornament of the Haurân (see page 17). This grape-vine pattern was used for long bands or friezes, usually between two narrow bands or moldings that are plain, or carved with chains, beads, waves, or spirals. The stem of the vine springs at the bottom of the jambs from a tall amphora, and runs up the jambs and across the lintel in wave-like curves. Within the curves are represented alternately a leaf and a cluster of grapes, or grapes alone. The depicting of the fruit varies from a flat triangle in relief with intersecting oblique lines, to a triangle made up of little half-spheres set close together. Besides the grape-vine ornament, we find interlacing fillets with rosettes and crosses, and in many instances a square panel at the top of the jamb, carved with diaperwork, or with a little arch supported upon columns, which may have been the symbol of the church, as may be seen in the lower right-hand corner of the photograph of the castle at Selemiyeh. It is a peculiarity of many of the inscriptions of this region, in both Greek and Syriac, that the letters are carved in relief and are employed as an effective means of surface decoration.



Fragment of grape-vine ornament at Selemiyeh.

ZEBED. TOMB, 337 A.D. One of the oldest dated monuments which we found in this basalt region was a tomb on the hillside above Zebed. It is of the elevated sar-



Tomb on hillside above Zebed

cophagus type which we have seen in the west, and is built of large quadrated blocks of dressed basalt. The pedestal is well proportioned, and consists of two steps upon which is set a cubical structure with simple splay-face moldings at the top and bottom. The upper molding bears an inscription¹ which gives the date 337 A.D. The sarcophagus, which was probably not the only one on the top of the pedestal, has been ruthlessly damaged by the Arabs, who have hacked away its sides to crescent form. In the illustration may be seen the low mounds which mark the site of the city, with the tents of our camp in the midst, and, above the tents,

¹ Part III, insc. 336.

a small, dark object which is the East Church of Zebed, which will be described later. To the right of the tomb a minute object on the top of the hill in the distance is a tomb like the one just described. The crude symbols scratched upon the pedestal of the tomb are the tribal marks of the Arabs, which are found wherever there are Bedawin.

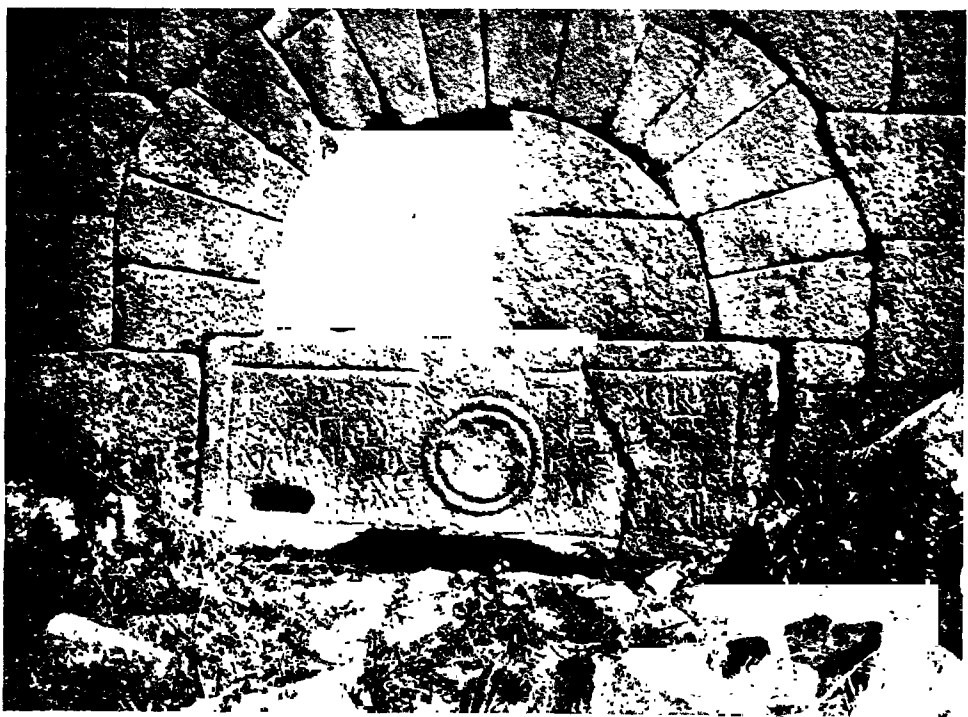
KAṢR ZEBED, 326 A.D. Following the *wadi* at the bottom of the valley that opens to the south of Zebed and cuts into the oval plateau of the Djebel Shbêt, up to Djubb



Pier-cap in ruin at Kaṣr Zebed.

Zebed, at the head of the valley, and then mounting to the top of the plateau, one comes upon a heap of ruins called Kaṣr Zebed. These ruins present a confused mass, impossible to measure accurately without removing some of the debris. The general outlines show a large building of crudely cut stone, divided into three compartments, each spanned by a broad arch which supported long, narrow slabs of basalt that formed the floor of

the story above. From the great quantity of fallen material, it would appear that this structure was of more than ordinary height, of three or more stories. Grouped about this central building are a number of smaller structures, poorly built and in complete ruins. One of these had an apse toward the east, the piers and arch of which were built of cut stone. It has fallen down; the illustration represents the cap of one of its piers. About this group of buildings was a rectangular wall. The jambs of two small gateways on the north side are still in situ; their fallen lintels bear Greek inscriptions,¹ which give the date 326 A.D.



Entrance of tomb in southern part of Khanâsir.

KHANÂSIR. TOMB. The only other building in cut stone that has been preserved in this region is a tomb at Khanâsir. It is an

¹ Part III, mss. 338, 339.

oblong structure, with its entrance at one end. It was originally roofed with stone slabs supported upon arches, but these have fallen in, filling the tomb with debris. Its only interesting feature is the entrance, which consists of a rectangular doorway, now buried up to the lintel, which has a symbolic disk and a Greek inscription,¹ and a well-built relieving-arch above.

CITY GATES. The ancient wall of the city of Khanâsir was built of rough, wedge-shaped stones set in clay, and has entirely disintegrated. Fragments of cut-stone piers, and moldings with inscriptions upon them, are found near the gates of the city.

NORTH GATE, 604.5 A.D. At the north gate we found the huge lintel mentioned above, lying face down and partly buried. Having turned it over with the utmost difficulty, we found it ornamented with a single torus molding divided into sections by double bands, each separate section being adorned with flat carving in various patterns. The rest of the surface is flat, its ornamentation consisting of a long inscription² in large letters in relief, the lines being divided by raised bands. There are four lines of letters, one above the torus molding and three below it; the two lower lines have a large cross in the center. This inscription gives the date 604.5 of our era.

CITADEL, 495 A.D. At the southwestern extremity of the city rises a conical hill upon which was its citadel. This was fortified by a double wall. The lower portions of the outer wall were laid in four-squared blocks of considerable size, and the huge lintel of the main entrance was ornamented with a large, flat disk and an inscription dated 495 A.D.³ This structure is mentioned by Professor Sachau.⁴

CHURCHES. Of the large buildings — basilicas and churches — very little remains in these ruins. The ground plans of six were sufficiently distinct for us to measure them, and their interior arrangement was partly made out from the fallen fragments within. Only one church preserves any portion of its walls in an upright position. All of the six are of basilical plan, though their interior arrangements differ in certain details.

ZEBED. BASILICA. One of the largest of these buildings is situated at Zebed, upon a knoll which raised it a little above the rest of the town. It was surrounded by a high wall inclosing a courtyard over 100 m. square. This wall was strongly built, in part, at least, of cut stone; but the sand has buried it so completely that it appears now as a rectangular mound with a depression in the middle where the ruins of the basilica stand. Nothing whatever of the basilica remains above the ground. The outlines of its ground plan may be traced with some difficulty. Its inside measurements are: total length to apse 30 m., total width 20 m., or 54 cubits by 36 cubits, the old pro-

¹ Part III, insc. 321. ² Part III, insc. 319. ³ Part III, insc. 318. ⁴ *Reise in Syrien und Mesopotamien*, p. 121.

portion of 3:2. The apse is 5.77 m. wide and 5.55 m. or 10 cubits deep, so that a circle equal in diameter to the apse could be very nearly described within it.

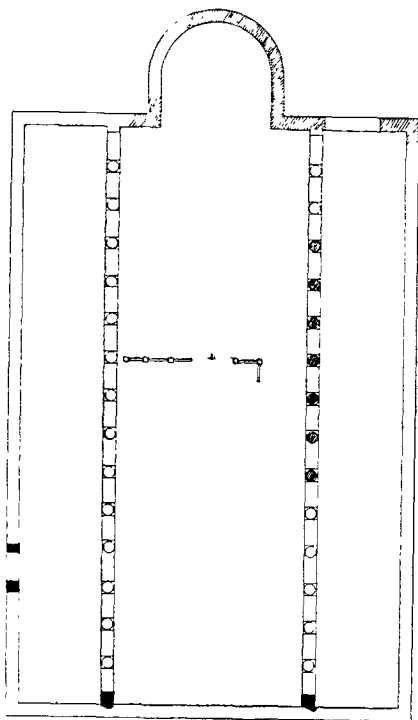


Fig. 109. Plan of basilica at Zebed

The central nave is extremely wide, measuring 20 cubits on centers; the side aisles are only 8 cubits wide. The colonnades consisted of fourteen columns each, with narrow intercolumniations only 2 m. wide. These undoubtedly carried architraves, fragments of which are found in the ruins. No capitals could be found, though they are undoubtedly all on the spot, buried in the sand, which is overgrown with a coarse desert grass; but seven of the bases, .55 m. in diameter, are still to be seen just protruding above the sand. They have a truly classic profile of two torus moldings separated by a scotia, and were raised upon high cubical blocks. The walls were built in the manner described above, and of such poor material that they have disintegrated to mere heaps of stones buried in mounds of sand.

At the sixth column from the apse, on the north side, a parapet or chancel of stone extended almost entirely across the nave. Only the tops of its posts were visible before a trench was dug across its eastern face. Five finely carved stone panels were found, held in place by rectangular posts, three on the north side of an opening in the center, and two in the south side; but the parapet on the south side of the opening was not carried to the colonnade, for at the second post it turned toward the west, and one panel of this longitudinal portion is still in situ. The panels are about 1 m. long and .70 m. high, the posts are .35 m. square, and the opening in the rail is just 2.35 m. wide; but the parapet could not

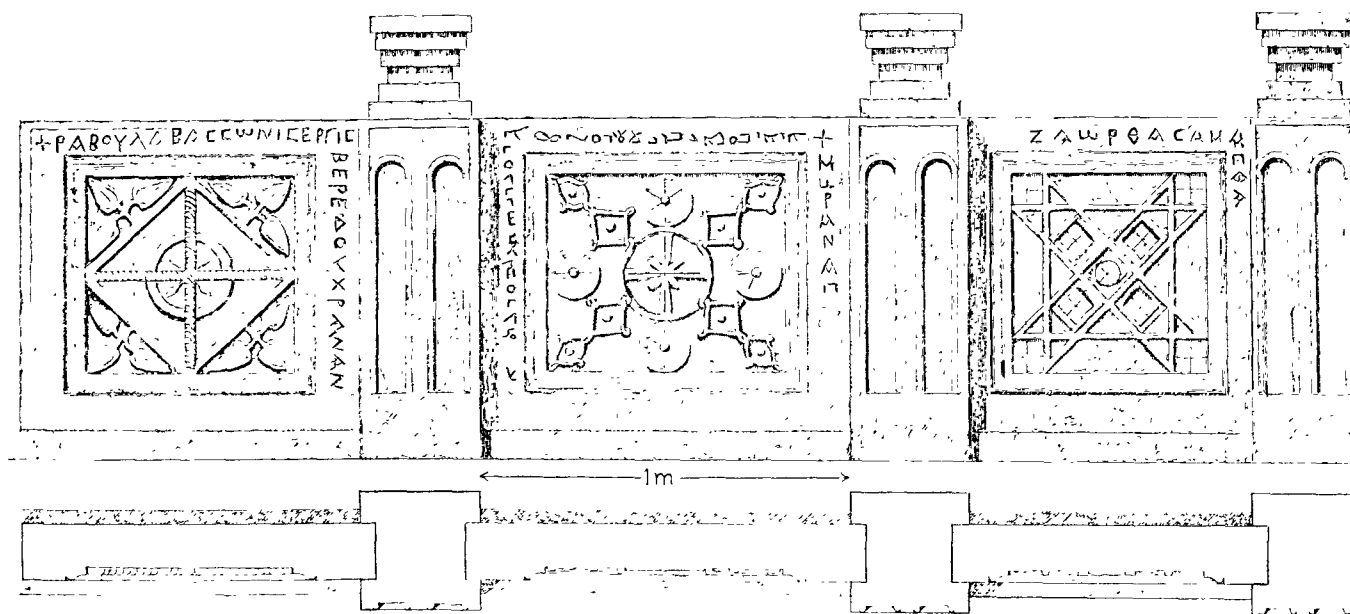


Fig. 110. Parapet in basilica at Zebed.

originally have been continuous, for the first post on the south side has no socket for a panel. The panels and the posts alike are ornamented only on the east side; the posts have well-turned tops of rectangular form, and their faces are carved with two narrow sunken panels with semicircular tops. The large panels of the parapet have raised frames, and the sunken portions are ornamented with various designs in flat relief. The frames of all but one are filled with inscriptions which run across the tops and down the sides. Three of these inscriptions are in Greek letters,¹ and one is in Syriac letters.² One of them says that Rabula made the *thronos*, which probably refers to the episcopal throne in the apse. But for these inscriptions, which are semi-religious in character, I should have been tempted to describe this building as a civil basilica; for it is unlike any of the churches, with its very wide nave and its long rows of columns with architraves. From the few details now visible upon the surface — the profile of its column bases and its architraves — this seems to be the earliest of the large buildings in the region. The reasons for this assumption will be particularly evident when the other churches are reviewed, one of which is dated 511 A.D. We know from the dated tomb above the town and the dated lintels at ẖaṣr Zebed that architectural activity had begun here as early as the fourth century, and I do not hesitate to assume that this basilica was as early as either of those structures. Dr. Littmann also, for epigraphical reasons, assigns the Syriac inscription to the fourth century.



EAST CHURCH. The East Church on this same site is rather more interesting in its ruins than the basilica described above, for considerable portions of its east, south, and west walls are still standing. It is, furthermore, situated farther out upon the plain, and upon a slight slope, so that it has not been buried as deeply as the other buildings have been. Its plan is, in general, that of the fifth-century churches of the Djebel Bārishā, a basilica with apse and side chambers within a flat east wall. Its peculiarities consist in an apse which is more than a semicircle in plan (almost 210 degrees), and in its interior supports, which were square piers, set up in courses of dressed stone, tall, and spaced like columns, and wholly unlike the low, heavy piers that carried the broad arches of the churches of ẖalb Lauzeh and Djūwāniyeh

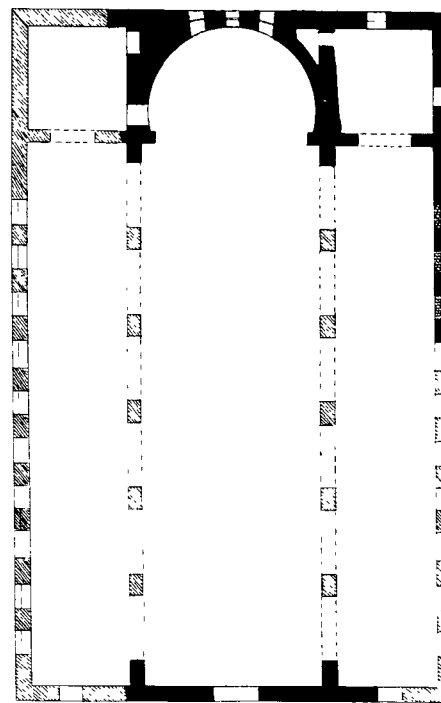


Fig. 111. Plan and restoration of East Church at Zebed.

¹ Part III, insc. 337.

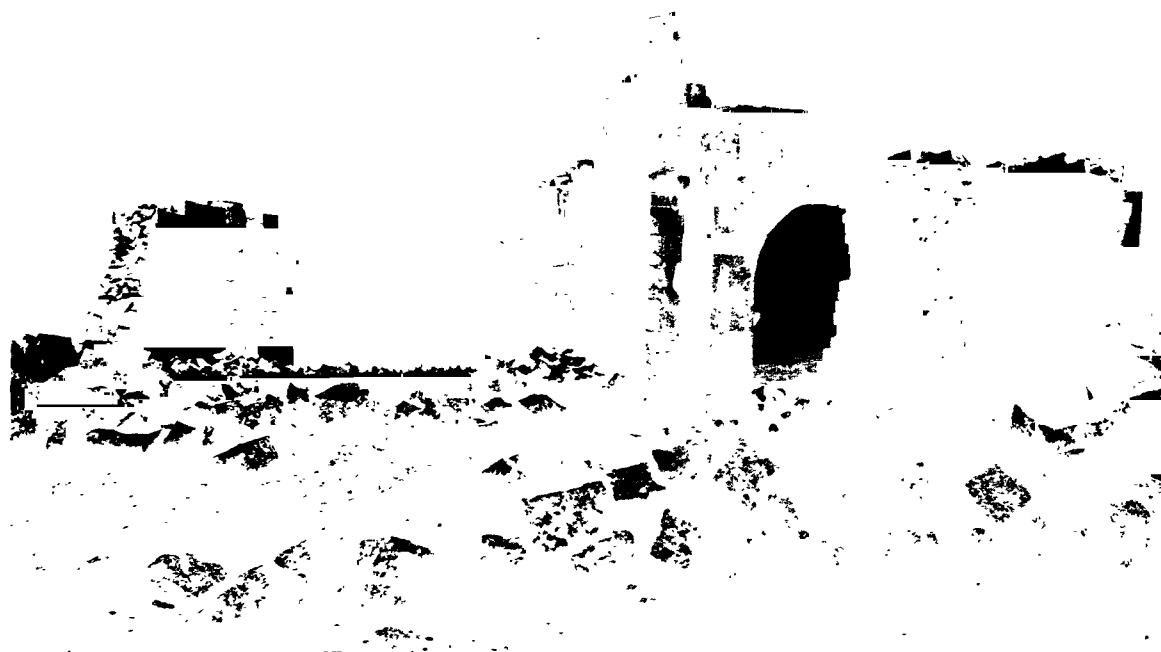
² Part IV, Syr. inscs. 22-24.

(see pages 221 and 229). The church is 28.86 m. long, from west wall to apse, and 21.64 m. wide; that is to say, 52 cubits by 39 cubits, which gives the proportions of the fifth-century churches of the western mountains. The number of piers is five on a



Part of south wall of East Church at Zebed.

side. They measure 1.10 m. by .74 m. (2 cubits by 2 feet). The intercolumniations are 3.35 m. or 6 cubits wide. The walls were well built in the manner described on page 296. The mortar seems to have been more durable than in the majority of these monuments. The lower courses are of large cut stones, those above are wedges laid end to end, making two faces; they are smaller and rougher than the foundation courses, but are evenly laid with bonding-stones, in every fifth course, spaced by about a meter, and with ends projecting and left quite rough, thus forming bosses regularly



Interior of East Church at Zebed, looking east.

disposed over the exterior surface. The doorway pieces are of cut stone without moldings; the windows are large and arched. The faces of the voussoirs are smoothly finished, and the wall spaces between the windows are faced with cut stone laid in a curious form of bond, long, narrow pieces alternating with very short ones. In the interior, cut stone was used for the piers of the nave, of the apse, and of the arch of the south chapel. The arch of the apse was built of large voussoirs of cut stone, but the semi-dome was a shell of concrete of true Roman construction. It is probable that all the apses of this region had similarly constructed semi-domes. The moldings of all the piers were right-lined in section—a simple flat band above a chamfer; there was no other ornament except upon the lintel of the central western portal, which is described under the heading of sculpture on page 308.

This church may easily be restored upon paper from the remains as they stand. The south wall gives us a clear notion of the arrangement of the lower openings, and the clearstory was in all probability similarly designed.

WEST CHURCH, 512 A.D. The third of the large buildings at Zebed is very similar in plan to the foregoing; but only two of the piers of the nave and a small section of the apse are standing. Again we find the curve of the apse greater than a semicircle, and a flat east wall, but the proportions of the nave are changed to the ratio of 3:2, as was common in many sixth-century churches of the west. The supports of the nave are rectangular piers, like those of the East Church, but here they are widely spaced, like those of the church of *Ḳalb Lauzeh*, carrying arches of 5.77 m. span. There were four arches on either side, or one more than in the churches with broad arches in the west. Upon the lintel of the front portal of this church was a trilingual inscription in Greek, Syriac, and Arabic; it was one of the most important inscriptions¹ in the whole region and bore the date 511 A.D. This was copied by Professor Sachau² in 1879; but it is no longer in Zebed, having been carried to Aleppo several years ago, where it may still be seen in the house of a native.

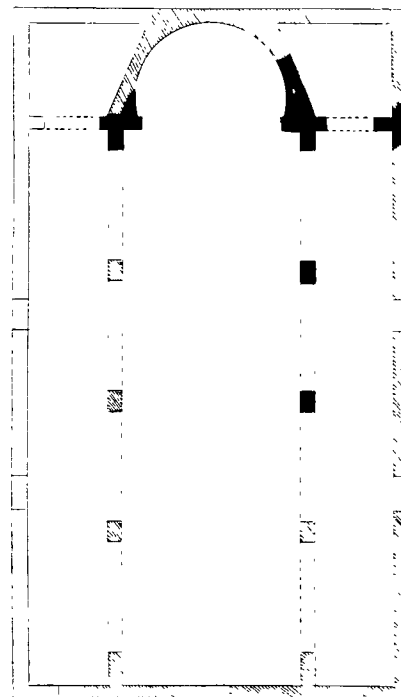


Fig. 112. Plan of West Church at Zebed.

MU'ALLAK. *Murallak* is situated at the eastern foot of the *Djebel il-Hass*. It seems to have been an extensive town, situated on both sides of a stream which has probably been dry for many centuries. Little remains of the town to-day but mounds of sand which cover its fallen walls, the leveled ruins of three churches, and the remains of an aqueduct that extends back into the hills. Along the *wadi* are numerous

¹ Part III, inc. 336a.

² Eduard Sachau, *Reise in Syrien und Mesopotamien*, p. 126.

large cisterns lined with stone and cement, which had openings into the stream so that water could be caught at flood-time and be preserved for daily use. The aqueduct

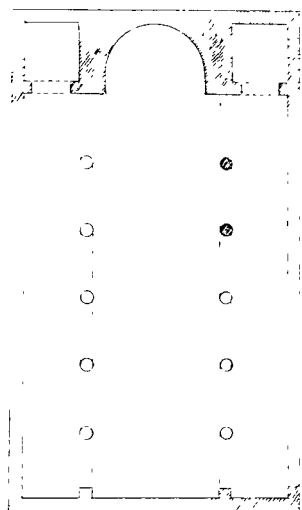


Fig. 113. Plan of North Church at Murallak.

is a small affair — a narrow conduit carried upon a substructure not high at any point. The three churches are worthy of description, though only their ground plans are visible, for all were built like those at Zebed, and their walls have disintegrated.

NORTH CHURCH. The North Church appears to be the oldest, if one may judge from very meager remains. The plan is of the type common in the fifth and sixth centuries; the proportions and the unit of measurement, however, are those common in the sixth. This unit was the foot of .37 m., according to which the length is 57 feet, the width 38 feet, the proportion of 3:2. The central nave is 19 feet wide, the apse arch 14 feet wide, and the apse chambers 9 by 10 feet square; the shafts of the columns were 6 feet high, in two sections, and 1½ feet in diameter; the capitals were 1 foot high, and there were six intercolumniations of 9 feet each, which would make the space between the columns wider than the length of the columns, unless there were high bases. Carved ornament was wholly wanting; the capitals were perfectly plain inverted truncated cones, with slightly curved sides, a square abacus, and a narrow astragal.

SOUTH CHURCH. The South Church at Murallak stands upon a low knoll surrounded by a rectangular mound which marks the line of a wall like that which surrounds the basilica at Zebed. It is the largest of the three churches in this place, measuring 27.40 m. by 17.40 m. Its plan is like that of the foregoing example, with the exception that it had a square tower, a little over three meters square, on either side of its western portal. The ornament of this church has rather more character than that of the North Church. Its capitals, .78 m. square and .62 m. high (Fig. 115), are composed of a square abacus set upon a cubical block with edges chamfered off at an angle and brought to a curve which, at the bottom of the capital, coincided with the circle of the shaft, where it is encircled by a narrow bead-and-reel molding. Each capital is ornamented with a cross in flat relief, about which is draped a round fillet describing the lines of an inverted miter. This capital may be taken as a prototype of the cushion capitals of the Romanesque style of Europe

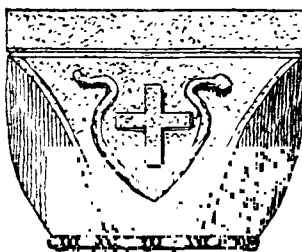


Fig. 115. Capital in South Church at Murallak.

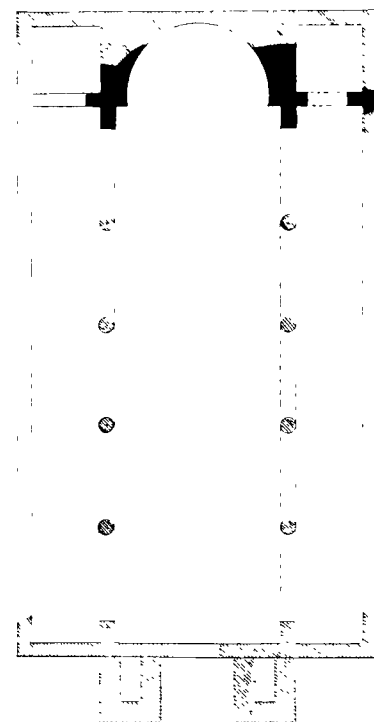


Fig. 114. Plan of South Church at Murallak.

The shaft is 3.75 m. high, .55 m. in diameter at the top and .67 at the bottom. The base is of flat Attic profile and is carried upon a high plinth block.

WEST CHURCH, 606-7 A.D. The West Church is quite small; its plan is of the ordinary type, and its main proportions are as 4 to 3, being measured in feet of .37 m.: length 44 feet, width 33 feet. There were five columns in each of the nave arcades. The walls are visible only to the height of a foot above the soil; they seem to have had better mortar in them than that used in the other churches on this site. Three fallen doorways of cut stone were found, one in the west wall and one in either side aisle. There is a Greek inscription¹ upon the lintel of the south portal, which gives the date 606-7 A.D. It will be noticed that this apse and the other apses in Mu'allak are semicircular in plan, departing from the style of the apses in Zebed.

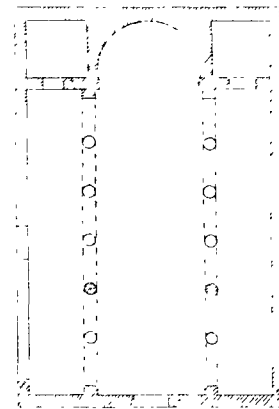


Fig. 116. Plan of West Church at Mu'allak.

II

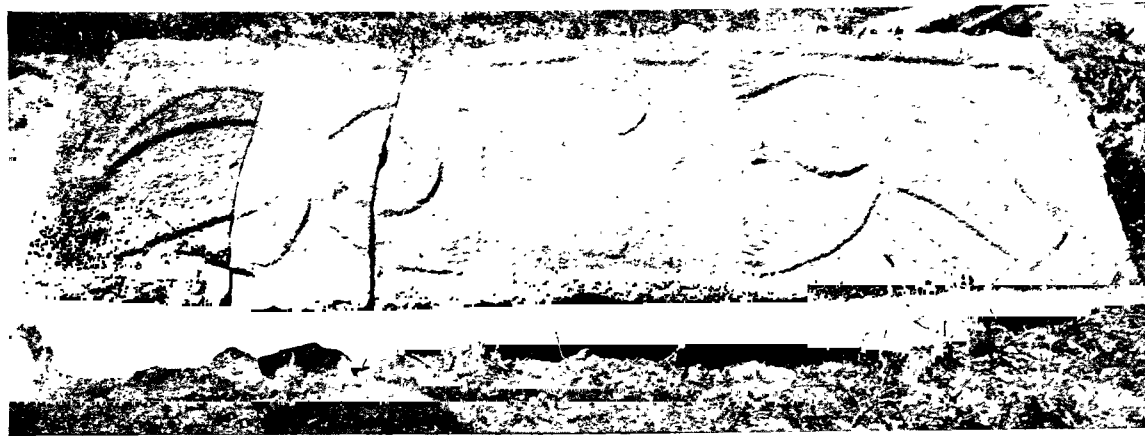
SCULPTURE

ONLY two monuments of sculpture were found in this black-stone country of the north; but these are of special interest on account of their subject, their execution, and the material in which they were made. Both are in low relief and both adorned lintels, one of them certainly, the other probably, that of a church. The subject in both cases is the Blessed Virgin, holding the infant Christ upon her breast, and adored by angels. This subject is of special significance in this region, where several inscriptions relating to the Mother of God are found, and in comparison with the country farther west, where only one example of figure sculpture of a Christian character was discovered.

KHANASIR. The cruder example of these sculptures, and that which is presumably the older of the two, was found lying near a well at Khanâsir. It is a long, thin stone broken into three pieces, which were put together when the photograph was taken. The surface is divided into three panels by flat bands which also frame the panels. The central member of the triptych is square and contains, in the flattest kind of relief, the mere outlines of the head and shoulders of the Blessed Virgin, with the nimbus about the head, and with eyes, eyebrows, nose, and mouth indicated very faintly in relief. Upon her breast one can barely trace the outlines of the head and body of the child, with features even more faintly indicated than the mother's. The panels on either

¹ Part III, insc. 332.

side contain each the figure of an angel in a nearly horizontal position and in face view, with arms extended above the head, and long crescent-shaped wings falling on either



Sculptured lintel at Khanâsir.

side of the body. The heads of these adoring angels are provided with the nimbus; their features are expressed like those of the other figures; their arms are simply flat, curved bands with five sharp fingers at the ends; their wings are indicated in raised outlines; their bodies are executed in almost straight lines with a perfectly flat surface; their feet are not shown. No attempt is made in any of the figures to indicate drapery or rotundity of form. It would be difficult to imagine a more crude, simple, and expressionless representation of this common religious picture.

ZEBED. A more elaborate and graceful treatment of the same subject, but equally flat in execution, was found upon the lintel of the main western portal of the East Church at Zebed.

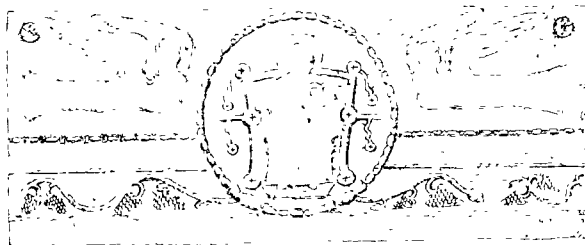


Fig. 117. Lintel of East Church at Zebed.

Here the triptych scheme is abandoned, and the figure of the Virgin occupies a circle in the center, while the angels fill the spaces on either side of it. The bottom of the lintel is adorned with a band of grape-vine ornament. The stone lies face upward and is badly weathered despite its hardness. In fact,

it seems to have been intentionally disfigured by the nomads, so that portions of the design are traced only with difficulty. The central group, in this case, is composed of a seated figure of the Virgin, about .60 m. high; the infant is barely visible upon her breast, in an upright position to the right of the center, as in Byzantine mosaics and paintings. The tall posts of the throne upon which the Virgin sits appear on either side of the group, with disks at the bottom, in the middle, and at the top, which curves slightly outward; each disk is marked with a cross. Between the sides of the throne and the curve of the circle which surrounds the group are two small disks, the one attached to the top of the post, the other to the middle of the post, by a wavy fillet. The circle about the group is composed of a thin wreath of leaves, the stems of which



Lintel of East Church at Zebed as it lies in the ruins.

are twisted together at the bottom and run into the grape-vine on either side. The angels are represented again in a horizontal position, but in profile, their arms stretched forward and their wings raised above their bodies. At either of the upper angles of the lintel is a well-made rosette. Below the angel figures runs a narrow bead-and-reel molding just above the upper border of the grape-vine frieze. The vine describes two wide curves on either side of the center, with two clusters of grapes on the lower side of each curve; below is a plain bead molding. The grapes are represented by triangles in relief, carved with diagonal lines to depict the separate grapes. The lintel lies among the ruins, across the opening of the central portal in the west wall of the church. The south jamb of the portal may be seen on the left of the photograph.

CHAPTER IX

ARCHITECTURE IN THE DJEBEL HAURÂN

THE architecture of the Djebel Haurân offers a most forceful contrast to that of the mountains of Northern Syria, in plans, principles of construction, and ornamental details—in all those things, in fact, that go to make up styles. The periods of architectural development in the two regions partly coincided, that of the Haurân beginning a century or more earlier than the other, and not lasting quite so late; beyond this the architecture of the two districts has almost nothing in common, excepting the classic style that held sway in both during the second century A.D.

The earliest historic architecture in the Djebel Haurân, unlike that of the north, is, with the exception of a single monument, of native, or at least of Oriental, origin. This earliest style was supplanted during the Empire by the classic style, in which Oriental influence is hardly traceable, but which differs in many of its details from the classic style of the north. The third century, scarcely represented in the architecture of the north, has left many monuments in the Haurân which bear no relation to the architecture of the same century at Ba'albek. They are of a unique style, molded upon classic lines, yet full of originality and novelty. Again, the Christian architecture of the fourth and fifth centuries in the Haurân follows none of the styles which preceded it, and has none of the beauty or refinement that characterized both of them, but starts out in a practically independent manner. It is simple and virile, strong in its crudeness, but devoid of beauty of proportions or of ornament, and it was destined never to develop a complete system of design. But the architecture of the sixth century in the Haurân did not experience the high development of that in the north; there seems to have been no "Renaissance" here corresponding to that which produced the wonderful shrine of St. Simeon at ẖal'at Sim'ân and the splendid churches that succeeded it in other parts of Northern Syria. The sixth-century monuments of the Haurân, in the main, followed the style of the fourth and fifth centuries there. The only conspicuous innovation seems to have met with little popularity, only two examples of it having been discovered: this was the dome, a dome of concrete, which appears to have been derived from late classic monuments in the same locality, with certain modifications, but not to have been related to the Byzantine domes of the same century.

I

SOURCES AND PERIODS

THE sources of the architectural styles of the Ḥaurân, like those of the styles of the north, divide into two general categories, the classic and the Oriental. The classic influence was potent while it lasted, but it disappeared almost completely with the downfall of paganism. The Oriental sources, while their influence is more marked and more generally operative in the architecture of the Ḥaurân, are still as much shrouded in mystery as are the Oriental sources of the "native" elements in the architecture of the north.

The earliest monuments are pre-Roman. In general character and in their details they are Oriental, with the exception of the tomb at Suwêdâ, as we have already stated. The inscriptions upon them are in Nabataean characters, while some of the letters used as masons' marks belong to the Safaitic script, which was in use among peoples of Arabic origin.¹ The plan and superstructure of one of these pre-Roman buildings, the great temple² of Ba'al Samin at Si', with its outer and inner courts, its inmost sanctuary, its interior peristyles, and its low recessed portico with flanking towers, recall those of ancient Babylonia, Assyria, or Egypt, while the plan and superstructure of another great building with similar details, the temple³ at Suwêdâ, present a peripteros designed upon classic lines, but treated with details almost entirely foreign to the classic style. Some of these details in both monuments — the inverted capital bases of the columns, for instance — are as purely Persian as if they had been imported from Persepolis; but the capitals of these columns and the architrave above them are not Persian, so far as may be discovered from the remains of Persian architecture, nor are they Greek. I do not mean that the bases just referred to were necessarily adopted from Persian architecture: these bases and those of Persepolis may owe their origin to a common and remote ancestor, or the resemblance may be fortuitous; but these are the only details in this earliest architecture of the Ḥaurân for which a counterpart may be found in the existing remains of other known styles. The style of these buildings is sufficiently unique to deserve a name of its own, and, on account of the inscriptions containing Nabataean names found in connection with it, we may call it tentatively the Nabataean style.

The Auranitis or Ḥaurân was ceded to the kingdom of Herod the Great in 23 A.D., and a change in the architectural style of the buildings of the Ḥaurân is found that corresponds to this political change. The restorations of the temple at Si', executed under Herod and his successors, fragments of which have been found, present new

¹ See Part IV, introduction to Safaitic inscriptions.

² La Syrie Centrale, Pls. 2-4; text, pp. 31-38.

³ La Syrie Centrale, Pl. 4; text, p. 39.

styles of ornament. The origin of this Herodian style is a matter about which practically nothing is known.

Architecture of a purely classic character is represented in the Haurân in two distinct periods of Roman influence, the first flourishing in the second century, during the time of the Antonines; the second coming in the middle of the third century, when the accession of an Arab to the imperial throne revived the Roman interest in the land of his birth. The styles of these two periods are as distinct as possible, within the limits of classic canons: the earlier style is unmistakable from its resemblance to the architecture of the Antonine emperors throughout the length and breadth of the Roman Empire; the later style is peculiar, having an individuality of its own.

The advent of Christianity, as a temporal power, found little expression in the architecture that was designed to accommodate it; yet the basilical churches of this region are unique in history, and the domical structures stand by themselves. They are apparently the creation of native genius, uninfluenced by the domed construction of the Romans or by that of the Byzantine builders. As will be shown in the following descriptions, these structures are of the highest interest from the standpoint of construction; but their builders seem to have given little thought to appearances, for these monuments are plain to the point of ugliness on the exterior, while the interiors are bare, dark, and unadorned.

Before taking up the description of the monuments according to the various periods to which they belong, we may examine in general the methods of construction and of ornament that were employed in them.

II

METHODS OF CONSTRUCTION

AS has already been related in the introductory chapter of this book, construction in the Djebel Haurân was greatly influenced by the material at hand, which consisted solely of black basalt. No other stone was available, and wood seems to have been very rare. Nevertheless wood was certainly employed by the pre-Roman builders, and this must have been imported, unless there were native forests at that time, which were exhausted before the great mass of buildings in the Djebel Haurân was constructed. The Roman temples demanded wood for the construction of their roofs, and this material was forthcoming for a number of them; but for others, especially the smaller structures, a compromise was made by which the classic trabeated style was preserved in the outward aspect, and a native form of construction, in which the transverse arch was substituted for beams, was employed for the stone roof and its interior supports. This combination was employed for most of the structures of the third century. With

the beginning of the Christian period in the fourth century the classic style entirely disappears, and the native system of building holds full sway : classic forms of decoration are systematically avoided, and nothing was introduced to take their place. The interior arrangement of buildings is much the same as it had been during the latter half of the pagan period ; but when the classic portico, the classic frieze and entablature fell into disuse, the façades and outer walls became as plain and uninteresting as the walls of fortifications.

WALLS. The architecture of the Haurân offers a large variety in the matter of wall construction. The earliest dated monuments were built of quadrated blocks of basalt of fair size, perfectly jointed and finished, and laid dry. In a number of cases the finish was so high as to give almost an effect of a polish. A small number of monuments present well-built walls of masonry in large blocks with rock face and drafted edges. Quadrated blocks were employed in all the buildings of certain Roman origin down to the third century, when, in many of the buildings which may probably be attributed to the time of the Emperor Philip, the Arab, walls of concrete faced with ashler were introduced, and mortar was used in some cases for the joints of the quadrated work.

But it is quite improbable that all the buildings in the Haurân of the first two centuries of our era were constructed of cut stone, considering the enormous difficulty of working a material as hard as basalt. Many of them, it is true, are so constructed, but these are, for the most part, temples or other buildings of a monumental character that would naturally have been built in the best style of their day. There are, however, large numbers of structures of uncertain date, private houses chiefly, whose walls were built in a totally different



Wall of roughly squared blocks laid dry, at il-Mähkiyeh

manner, which may have belonged to the first or second century. These undated walls are of three varieties : those built of roughly quadrated blocks laid dry, those built of wedge-shaped stones laid end to end in the middle of the wall, forming a

regular bond upon both faces of the wall, with interstices filled in with broken stones, and those built in the same manner, but with clay or mortar used as a bedding. Walls of this character, it will be remembered, were common in the black-stone country of the north,—the Djebel il-Ḥaṣṣ,—but in the Ḥaurân they are much better preserved. These walls were perhaps originally covered with some kind of stucco.

COLUMN AND PIER. So long as the trabeated style was in vogue in the Ḥaurân, the column was as common a detail of architecture here as in any land where the classic style obtained. Peripteral temples, prostyle temples, and temples in antis gave ample scope for the employment of the column, while the courtyards of some of the earlier private houses boasted two-story porticos of basalt. The shafts of these columns, though generally not more than .40 m. in diameter, were seldom monolithic. All the classic orders were represented, besides the new order that belonged to the earliest, or Nabatæan, period. But when the classic style had run its course, and an arcuated style took its place, the column seems to have disappeared almost completely, and a pier of square or rectangular plan, built up of small squared blocks, became the common support. The pier had undoubtedly been in use even in the second century as an interior support; but after the beginning of the fourth century its employment was almost universal. This pier had not the form of a simple, upright support like those which we have seen in the Djebel il-Ḥaṣṣ (page 303); it was a far more elaborately designed piece of construction, and its functions were more complex, as we shall see in the next section, for in some cases a single pier was carried up two stories and received the imposts of no less than five arches at three different levels.

THE ARCH. The arch was probably known in the Ḥaurân when the Romans came. As early as the second century it had become a rival of the lintel in the buildings erected under Roman rule. In a number of cases it invaded the temple porticos and was adorned with the ornaments of the architrave and frieze in a broad span above the central intercolumniation of the pronaos. Within the temples it was used as a transverse support upon which a gabled wall was built to carry the ends of stone slabs with which the cella was roofed. But the most important function of the arch in the Ḥaurân is to be found in structures of basilical plan. The earliest basilica in this region, that of Shaḳḳā, is probably to be dated at the end of the second century or early in the third. In this building the arch plays a part far more important than in the basilicas of the north, where it simply supplied the place of a lintel between two columns; for here the whole structure is planned on an arcuated system. It consists of a nave divided into central and side aisles by two rows of low square piers. These piers support, first, a series of great transverse arches which span the wide central aisle; secondly, a set of longitudinal arches of narrow span and about half as high as the transverse arches; and, thirdly, two transverse arches, one above the other, one of

which spans the side aisle, and the other the triforium gallery above it. The crown of the upper arch reaches to the crown level of the great arch. The arrangement is thus, in fact, a succession of transverse walls, each pierced by five arches and connected by longitudinal arches at the level of the gallery. From one of these walls to the other were laid the stone slabs which formed the flat roof of the basilica.

In the domestic architecture of all periods in the Haurân, the transverse arch was the main support of intermediate floors and of the roofs of all private houses, and, in fact, all kinds of buildings excepting temples had flat roofs of stone. The arch was never employed above doorways except in a few instances where it serves to discharge the load above a broad lintel.

VAULT AND DOME. Vaulting was introduced into the Haurân at a comparatively late date. The cross-vault of cut stone was hardly known at all outside of Philippopolis, but domes and vaults of concrete seem to have been common after the middle of the third century. It is possible that two of the buildings of earlier date may have had domes of concrete, but there is not proof of it (see page 370). When the Emperor Philip built the city which bore his name,—the modern Shehbâ,—he seems to have brought many ideas from Rome, and among them the vault and dome of concrete, which were employed to cover the oblong and circular chambers of his great baths and other structures. No other barrel vaults besides these are known to have existed in the Haurân, but domes were quite common. When applied to a square plan, these were not suspended upon pendentives, but were set upon a ring formed at the top of the rectangular walls by laying flat pieces of stone across the angles. In the same manner were built the Christian domes which were applied to octagonal substructures; only one of these has been preserved, and it is very interesting to notice that a cross-section of it shows neither the semicircle of the Roman dome nor the ellipse, with major axis horizontal, of Hagia Sophia, but an ellipse with its major axis vertical, like the mud *kubbeh* of the most ancient as well as the most modern villages in the plains of Northern Syria and Mesopotamia. All of the domes shown in M. de Vogüé's restorations are of semicircular section, but, in view of the single preserved example, I am inclined to believe that all of these domes had the form of an erect ellipse, because this form requires no centering. Semi-domes of concrete were employed for apsidal constructions in the late classic and Christian periods.

CORBELING. Of the minor details of construction none is more important than the corbel courses which projected from walls at any level where horizontal slabs of stone were to be supported, whether for roofs or intermediate floors. They consist usually of two courses, the upper course projecting beyond the lower, and thus providing a securer impost for the ends of the slabs. They are systematically used above the great transverse arches of basilicas and other structures, extending on both sides and

forming, in section, a T with the arch wall to receive the ends of two sets of slabs. In the square chambers of private houses which are spanned by a transverse arch, these corbel courses, projecting from the side walls and upon both sides of the arch wall, leave very little space to be bridged by the slabs, which were necessarily the most expensive part of the building material.

III

ORNAMENT

THE characteristics of a style are, of course, best studied in its ornamental details. The architecture of the first four centuries in the Ḥaurân, beginning with the first century B.C., affords a rich variety of ornament.

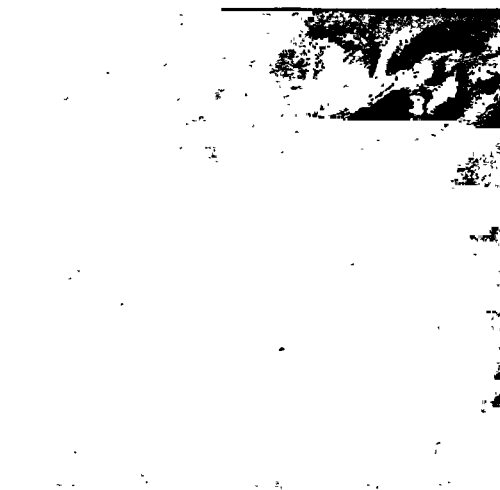
THE ORDERS. The earliest columns and architraves of the Ḥaurân, those which belong to the style that I have called Nabataean, present a practically new order, with inverted foliate capitals for bases, unfluted shafts without entasis, and capitals that have only the faintest resemblance to the Corinthian order. These capitals are nothing, in fact, but the square, convex capitals of the rock-hewn façades of the Nabataean tombs found by Mr. Charles M. Doughty¹ at Beyt Akhriymat, in central Arabia, clothed with a single row of long leaves (not acanthus), and embellished with busts upon their faces. The architraves have little in common with those of classic architecture, or of any other style excepting that of these same tombs, though they are far richer in ornament than those crude carvings, which were executed in a soft and friable rock. During the classic period the full gamut of the orders was run, beginning with a pre-Roman form of Doric without bases, having a plain architrave, triglyphs in the frieze, and an overhanging cymatium in the cornice, all far more Greek than anything preserved in Rome. Under the Antonines the Corinthian order predominated, although the Composite met with some favor. Both orders were employed in their most ornate forms, yet with firmness and dignity. The elaborate cornice with consoles, which usually accompanies these orders, seems not to have been used. The Ionic order came late, and then in a somewhat debased form, under the Emperor Philip. At the same time an ungainly capital was introduced, in the form of a square block with sides molded in the profile of a Doric capital. Columns and architraves were very rare in the Christian period.

MOLDINGS. The pre-Roman architecture of the Ḥaurân presents moldings of at least three different periods. Those of the earliest historic monument in the Ḥaurân

¹ Arabia Deserta, Vol. I, p. 114.

—the tomb of Hamrath at Suwêdâ—are purely classic in profile; those which would seem to represent the next period exhibit a curious mixture of classic and Oriental profiles. In some of them the classic influence holds its own, while in others the Oriental elements predominate. The moldings of the third period, dating from the end of the first century, since examples have been found with inscriptions of Agrippa II upon them, are devoid of classic elements. A recessed succession of cavettos, with occasional splay faces, reeds, and narrow torus moldings, seems to have been the favorite combination for these profiles, while the ovolo, the cyma recta, and the cyma reversa of the classic style are entirely wanting. In the earlier Roman period the Oriental profiles disappeared almost entirely, and classic moldings are universally employed in their completeness, as we find them in the purely Roman imperial architecture of Ba'albek, while the later period of Roman influence—the third century—is characterized by somewhat simpler moldings, and by the introduction of original profiles which are, perhaps, more Greek than Roman, with free curves in place of those which may be struck with the compass. The moldings of Christian buildings in the Haurân are scant, and generally poor in design and weak in profile. In the earliest structures of the Christian period, the splay face, almost unknown to the Greeks and Romans, is practically the only form of molding, but in the sixth century we find a few profiles which are debased copies of the later Roman styles.

CARVING. The carving of these molded surfaces is even more characteristic of the different periods than their profiles. In the early classic monument at Suwêdâ the moldings are naturally uncarved, as the order employed is the Doric; but when Oriental profiles were mingled with the classic, Oriental designs were also introduced into the carving of the molded surfaces. The cyma recta and the cyma reversa were usually uncarved; but the ovolo was treated with the classic egg and dart, while the bead molding was often converted into a bead and reel. But in the same set of moldings with these Greek designs we find the bizarre carvings of the Nabataean style—the scantily leaved vine patterns, the curious geometrical figures, and the rope design, which are used exclusively in the later moldings. In this period, flat surfaces, either projecting or depressed, are frequently carved with a rather more naturalistic treatment of vegetable forms. The grape-vine and a running design of pomegranates are introduced. They are sometimes employed separately and sometimes combined in the same vine. Geometrical patterns become more elaborate, and the recessed fasciæ are sometimes treated with the unusual feature of a narrow bead on the outer edge of the



Classic and Oriental carving upon a lintel of the temple at Suwêdâ.

bands; this is particularly noticeable in the banded architrave of the temple at Suwêdâ. The latest pre-Roman moldings are ornamented exclusively with bizarre Oriental de-



Carving of the Herodian period, at Si'.

signs that are entirely strange to Greek or Roman art. A great variety of patterns is to be found in the carvings of the later moldings at Si' and at Suwêdâ—the moldings of non-classic profile. The flat surfaces, i.e., the fasciæ, which are usually single and not employed in bands, are carved with highly conventionalized vine patterns of small heart-shaped leaves, alternating with disk-like fruit arranged on either side of a straight stem, or a vine with curving stem and rosettes in the alternating curves. Occasionally the stem is provided with sheaths at its

joints, and the curves are filled in with stiffly conventionalized flowers of different sorts. The cavettos and splay faces are decorated either with rows of disconnected leaves like those of the grape-vine, highly conventionalized, or with various geometrical patterns executed in relief, in which sections of a small reed molding are employed in alternating curves and straight lines. The bead moldings are usually carved to represent a rope of two strands; few of these moldings are left plain.

The carving of the fully developed period under the Roman Empire is purely classic, extremely rich, and more expressive of Greek than of Roman taste. The torus moldings of column bases and other torus moldings are often carved with the Greek guilloche or with the bay-leaf ornament. Flat bands are commonly enriched with the Greek fret pattern; this is often applied to architraves of the Corinthian order, in which cases the upper fascia is omitted to accommodate a broad decorated band. Friezes are generally carved with rich scroll patterns of leaves and flowers. The ovolo is universally given the egg-and-dart treatment, the cavetto a delicate running foliate pattern, while the bead



Carved architrave at Shaḳka, not in situ.

and reel appears everywhere for narrow intermediate moldings. The scotia of bases is often carved with the triglyph-shaped ornament found in some Attic bases of the Ionic order in Athens. The doorways of temples in this period are often flanked by

pilasters, or pilaster panels, richly ornamented with rinceaux or arabesques in naturalistic patterns of grape-vine, or with a running acanthus with large lily-like flowers. Consoles of unusually rich acanthus design appear above the doorways, and the friezes are treated, like the jambs, with foliate scrolls. The variety of vegetable subjects represented in these friezes, panels, and arabesques includes, besides the acanthus, the grape-vine, and the pomegranate, a variety of unfamiliar vines with flowers and fruit. The treatment is wonderfully naturalistic in detail, yet the arrangement is strictly conventional, and Greek rather than Roman. The technique is flawless, despite the medium in which they are executed.



Carved fragments in the temple at Musheanef.

The period of the early Antonine emperors was followed by another in which the Greek influence is quite as strong in details, but in which the artists accommodated their ornament more fittingly to the medium which they were obliged to employ. In place of delicate patterns in high relief, we find simpler carvings, and the smaller moldings, though perfectly designed and carefully finished, are generally kept quite plain. Broader surfaces, like the heavier ovolos, are adorned with a delicate bay leaf,



Palm-tree ornament at Aul, not in situ.

or are carved to represent the trunk of the palm-tree. Friezes are treated with perpendicular grooves—a Persian form of ornament commonly met with in Roman

work. The egg and dart is employed sparingly, and almost always in connection with one of the above designs as an intermediate or finishing feature.

Although the buildings erected in the Haurân toward the end of the Roman period are somewhat debased so far as the broader elements of design are concerned, the moldings, wherever they are carved at all, are treated with great delicacy and high finish.

The architecture of the Christian period, inasmuch as it lacks moldings, lacks also the carving which would have been applied to them. The carving of this period is limited to ornamental and symbolic disks, not unlike those of Northern Syria, though they are much rarer and generally larger and of simpler design. An example in Kanawât shows a broad surface .72 m. in diameter, encircled by a heavy cable molding, and containing a simple cross with the barest suggestion of a P at its head. The two

upper quadrants thus formed contain, the one an **A**, the other an **Ω**; the two lower quadrants are provided with six-lobed rosettes. There are numerous instances in which the cross has been substituted for some other ornament upon the lintels of pagan doorways. The removal of the original feature and the substitution of the Christian symbol are often effected in a very clumsy manner, which shows that Christian hands in the Haurân were unaccustomed to the chisel. In a pagan doorway at ẖanawât, which was made to serve as an entrance to a church, a small figure in relief was so imperfectly chiseled away from the center of the lintel that its outline is still visible behind the cross that was intended to take its place. The lintel, on either side of the cross, and the jambs of the doorway were beautifully carved with a naturalistic grape-vine, and this common ornament of paganism in the Haurân, being also a Christian symbol, was permitted to remain, in all its richness, to beautify the portal of a Christian sanctuary. But, as has been said before, there was little disposition on the part of the artists of the Christian period to copy this highly decorative pattern, though it was commonly employed in other parts of Syria. One of the rare examples of its use is to be found in the ornament of two symbolic disks upon a lintel of the Church of St. George at Zor'ah.

Nothing can be said definitely of the arts of mosaic and wall-painting in the Djebel Haurân, though it is very probable that both were practised in that country during both pagan and Christian times. The fact that ancient buildings of all classes are now inhabited, and that the floors are either buried in modern accumulations of soil or plastered over with clay, makes the search for mosaics an almost impossible task. If the ancient walls were lined with plaster, as in all probability they were, the plaster may have been colored and decorated with various designs; but there are no remains of either plaster or painting. It is clear from the ruins that one building at least, the public baths at Shehbā, was lined with a revetment of thin marble slabs, and there are indications that the interior of other large structures was similarly adorned.

CHAPTER X

PAGAN ARCHITECTURE IN THE DJEBEL HAURÂN

PRE-ROMAN PERIOD (60 B.C.—105 A.D.)

THE pre-Roman architecture of the Haurân includes successively three general divisions of style—one that is distinctly classic, one that represents a mixture of the first with Oriental elements, and, finally, a purely Oriental style. Of the first, only one complete example of a building, and a fragment of another, are preserved in the existing remains, so far as the explorations of this expedition extended, and so far as the discoveries of MM. Laborde, Rey, and de Vogüé were carried. Of the second, fragments at Si', with the inscriptions, and a comparatively well-preserved temple at Suwêdâ, afford abundant illustrations. Of the third, a few fragments at Si', with several inscriptions, are the only remains.

On the face of it the order of succession given above would seem strange,—an imported style preceding an indigenous one and native elements introduced into the imported style and dominating it completely within a century,—but that this sequence runs parallel to the historical career of the Haurân. The Nabataeans figured in history as early as the founding of the Seleucid kingdom (312 B.C.). They had been brought into contact with European civilization two hundred and fifty years before the building of the first monument in the Haurân which bears their stamp, two centuries, perhaps, before they had established themselves in Syria, and there is no valid reason for supposing that they had not developed some sort of building style of their own in their capital at Petra, even before we first hear of them in history, when Antigonus, the Seleucid king, sends his son Demetrius to besiege that city. The Greeks, indeed, reported them as “uncivilized nomads,” yet they seem to have had a city that was fruitlessly besieged by Demetrius; and if a city, why not an architecture of some sort? Two hundred years after this (110-100 B.C.) a Nabataean dynasty was in existence, and a little later, about 85 B.C., Aretas III, the Nabataean king, defeated the Greek Syrians in a battle in which Antiochos XII was slain. The Nabataeans then took possession of Damascus and Cœle-Syria. Although their possession of these

most northerly districts was short-lived, it is quite certain that the Nabataëans held undisputed sway in the Ḥaurân from this time until the Romans interfered and compelled them to cede that country to Herod the Great in 23 B.C. In the early part of their occupation, the Nabataëans began to build. Before the year 50 B.C.,¹ the tomb of Ḥamrath, a Nabataean woman, was built at Suwêdâ. This tomb, however, was not built according to any style which could have been brought from the south, but upon the simple classic lines of the architecture of the Seleucid kingdom, with which the Nabataëans had recently been brought in contact. It is, in fact, a counterpart of contemporaneous structures erected under the later successors of Alexander in Asia Minor.

Soon after this period, it would seem, an era of building was inaugurated in the Ḥaurân which was part Greek and part Nabataean. It was at this time that the great temple of Ba'al Samîn at Si' was begun by one Maleichath, according to an inscription, and to this period we may assign the foundations of the temple, with a few fragments that show signs of classic influence, and, by analogy, the temple at Suwêdâ. Nabataean influence at this time seems to have been strong enough to introduce native elements into the art which had been learned by contact with the Greek civilization of Damascus and the north. In the former structure, the temple at Si', they introduced an Oriental plan and certain Oriental elements of decoration; while in the latter, the temple at Suwêdâ, they conformed to the Greek temple plan, but infused the ornament with Oriental motives.

The next wave of art activity seems to have come from the south again, for the third period is thoroughly Oriental in its architectural details. During this period the second Maleichath appears at Si', and, according to the inscription, "made the temple higher." M. de Vogüé found a portion of the architrave of the temple with a Greek inscription of the second Maleichath upon it. This architrave is totally different in style from that of the temple at Suwêdâ, but its ornament corresponds closely to fragments found in and about the temple at Suwêdâ, which were not part of the original structure. A number of years later, additions were made to the temple precinct at Si', in a style in which no classic elements appear, and a broken lintel has been found with an inscription² of the reign of Agrippa II (50-100 A.D.) upon it, which is perhaps the most Oriental of all the fragments found in the ruins of the temple of Ba'al Samîn.

For the earliest and the latest of these periods we have monuments with approximate dates, a tomb in Greek style at Suwêdâ being dated, by epigraphical evidence, before the year 50 B.C., and the latest fragment, at Si', which is purely Oriental, being dated, by its inscription, within the second half of the first century A.D.

The problem, then, is to arrange the chronology of the various monuments of the intermediate or mixed style. The evidence for the solution of this problem is of two kinds: that which may be derived from the known inscriptions at Si', and that which

¹ Corpus Inscriptionum Semiticarum, II, 162.

² Part III, inscr. 428.

is to be gained by a comparative study of the architectural details. Only one of the inscriptions has a definite date, and that falls between the two extremes, being of the year 5 B.C. This is, unfortunately, not a monument of architecture, being a simple grave-stele¹ at Si'; but it is ornamented with a broad molding which is a classic cyma recta, and is surmounted by an ornamental disk that is distinctly Oriental in design, while its inscription is in Nabataean characters. Of the other inscriptions, which may be used as evidence, two were set up by two Nabataeans, grandfather and grandson; another was inscribed upon the pedestal of a statue of Herod the Great. These inscriptions are in Nabataean and in Greek. The oldest apparently is in Nabataean; it is that of the first Maleichath, son of Ausu, and records the building of the temple.² They are not inscribed upon details which would give any certain clue to their date, but were unquestionably upon the architrave of a colonnade which was partly classic in design. The next later inscriptions are in Greek and Nabataean; they were those of a second Maleichath, the son of Mo'aieru, son of the first Maleichath, and record the completion of the temple or additions to it. The latest of all the pre-Roman inscriptions at Si'—that of Agrippa II—is in Greek, though set up by Nabataeans, and was inscribed upon details independent of the temple structure. Of all these inscriptions, only one of those earlier than that of the reign of Agrippa II has any historical bearing; it is that upon the pedestal of the statue of Herod the Great. This statue was in all probability set up during the lifetime of Herod, for the Nabataean subjects would not have been likely to set up a statue in honor of this foreign prince, whose rule had been forced upon them, after his death, especially during the period of independence which followed, though it might have been set up by Herod's grandson, who restored the power of the Idumean dynasty in the Haurân. But it is natural to suppose that it was set up before the completion of the temple by the second Maleichath. This statue was made by one 'Obaisath, and a statue of the younger Maleichath was made by one ẖaddu, the son of 'Obaisath. If 'Obaisath, the artist of the statue of Herod, was identical with 'Obaisath the father of ẖaddu, the sculptor of the statue of the second Maleichath, we have a foundation upon which to base our chronology. If ẖaddu and the younger Maleichath were contemporaries, then 'Obaisath, his father, was a generation younger than the first Maleichath, and probably made his statue of Herod late in the lifetime of Maleichath the first, or after his death. In fact, it is equally possible to make Herod contemporaneous with either the first or the second Maleichath, according as we look at the ẖaddu inscription. But the inscriptions of Herod and of the younger Maleichath are written in Greek, while those of Maleichath the elder are written in Nabataean only, which, so far as the present material is concerned, seems to indicate that they belong to the same period. The Nabataean stele which dates from the year of Herod's death belongs to the art period which precedes that of Maleichath the younger. It is, of course, possible that the older style might have

¹ Part IV, Nab. insc. 2.

² Part IV, Nab. insc. 1.

survived in a small monument of this character, even after a new style had been introduced in temple architecture during the reign of Herod.

The evidence given by the monuments themselves is as follows: the lower portions of the temple and the portico of its temenos, which were certainly built by the elder Maleichath, are in a style which manifests distinct classic elements; the details which bear the Greek inscriptions are entirely free from Greek influence, and this freedom is seen still more in the later monuments of the time of Agrippa II. Now, what occasioned the change in style between the architecture of the grandfather and that of the grandson? May it not have been the change of government effected by the transfer of the Haurân to the kingdom of Herod? The fashion of writing Greek may perhaps have been introduced at the same time; for it is a strange coincidence that the Nabataean inscriptions are found in connection with architectural details that show Greek influence, while the Greek inscriptions appear upon distinctly Oriental details.

The most logical solution seems to me to be that the Nabataeans learned their first lessons in monumental architecture from the Greeks, and during the earliest period used both languages in their inscriptions; that, while their own power was unchallenged, they built in a style molded upon Greek lines but infused with their own ideas, and at this time placed Nabataean inscriptions upon their monuments; that with the rise of the Idumean dynasty a new Oriental style was introduced, different from that of the Oriental elements of the mixed or second style, and one which found later expression during the second period of influence of the Idumean dynasty, under Agrippa II.

According to the order outlined above, the first architectural period in the Haurân, with its distinctly Greek forms and its bilingual inscription, would fall in the reign of the Nabataean king Aretas III, who took Damascus from Antiochos XII in 84 B.C., and reigned until about 60 B.C. The second or mixed style, with its Nabataean inscriptions, would belong to the strongest period of Nabataean influence in the Haurân, under Malchus II (ca. 50-28 B.C.), during whose sway monuments seem to have been dated according to the year of his reign: thus, an altar from Bosra, dated in the eleventh year of "Maliku," the king, is assigned, by several scholars, to the year 40 B.C. The third or purely Oriental period would begin with the rule of Herod the Great in the Haurân, in 23 B.C., and would continue under the influence of the Idumean dynasty until the end of the first century, broken only by a short period of Nabataean domination after the death of Herod, under King Aretas IV, or from 4 B.C. to 40 A.D., when Herod Agrippa I becomes the Roman representative in the Haurân.

SUWÊDÂ. TOMB OF HAMRATH.¹ The tomb of Hamrath at Suwêdâ, which is the first monument described by M. de Vogüé, and the subject of his first plate, has been

¹ La Syrie Centrale, Pl. I; also Léon de Laborde, Voyage de la Syrie, Pl. 59, p. 119.

almost completely demolished since that interesting drawing was made. A few years ago a Turkish garrison was established at Suwêdā, and when the barracks were



East wall of tomb of Hamrath at Suwêdā.

built, this tomb and other monuments in the vicinity were used as quarries; but before the tomb had been absolutely leveled with the ground, some friend of the ancient monuments, an intelligent Turkish officer, as I was told, communicated with the authorities and saved a portion of the ruin, which may still be identified with the monument published by M. de Vogüé. If it were not for the admirable Plate I in "La Syrie Centrale" it would now be impossible to restore the structure, for the stones of which it was composed were not only thrown down but taken away and built into walls. Three sides of the tomb were thus demolished; all of the frieze of triglyphs, with the cornice, and the lower steps of the pyramidal superstructure, which were in place forty years ago, have perished; but the one remaining side still shows five of its original six engaged columns, one with its capital, and the armorial ornaments are still preserved in three of the wall spaces between the columns. In the middle space we find the Macedonian helmet with its pendants, to the right of it the long oval shield, and to the left the tall cuirass with its long flaps. In the middle space, below the helmet, on the fifth course of stone from the bottom, the Nabataean inscription is still to be seen; the corresponding Greek inscription on the opposite side has disappeared. This tomb was built by one Odainath, son of Annel, for his wife Hamrath. M. de Vogüé places the building of the tomb at the end of the first century before our era; but the most recent criticism of the text of the Nabataean inscription¹ has carried the date back to the first half of that century, which may make the monument contemporaneous with Aretas III, the Nabataean conqueror of Damascus (ca. 85–60 B.C.).

¹ Corpus Inscr. Semit. II, 162.

As has been remarked above, this monument is purely Greek in form and style; not Greek of the best epoch, but altogether in keeping with the later style of Greek architecture in the East and in Asia Minor.¹ Its plan was a square of over nine meters. The superstructure, raised upon a basement of two steps, was a solid mass, the walls of which were accurately laid in highly finished ashler with occasional oblique joints, and decorated with a Doric order of six engaged columns on each side. The columns of this order, though their shafts are not channeled, are essentially Greek. They have no bases; the shaft sets directly upon the stylobate. The echinus of the capital, though very flat, is of better design than some of those in Greece which belong to the time of Philip of Macedon; its curve is sufficiently delicate, and it is provided with a narrow fillet below. The abacus is also rather flat, but its projection is stronger than we should find in Roman monuments of the same order. The columns of the flanks are half-columns; those at the angles show three quarters of the perimeter of the shaft. For the entablature I must refer to Plate I of "La Syrie Centrale," where M. de Vogüé depicts a well-proportioned architrave, a frieze which Vitruvius would call ditriglyphal, and a projecting cornice without mutules, but having a corona and cymatium of good profile. It will be noticed that below the frieze, although the regulæ are present, the guttæ are omitted. This omission, and the absence of mutules from the cornice and of channelings from the shaft, are the only strongly marked provincial characteristics of the monument, though this may have been the result of the use of basalt. The slight inward slant of the columns shows the architect's familiarity with good classic models.

M. de Vogüé suggests that the roof of the tomb was a stepped pyramid; portions of two steps, in fact, were in situ when he visited the monument, and with this evidence, and considering the use of the word *nephesh* ("pyramidal tomb") in the Naba-

tæan inscription, that would seem the most natural crowning feature of this building. We have here, then, a monument set up by a Nabatæan in the first half of the first century B.C., designed according to Greek fashion and manifesting no other Oriental features than its inscription and probably the pyramid.



Fragment found at Kanawat.

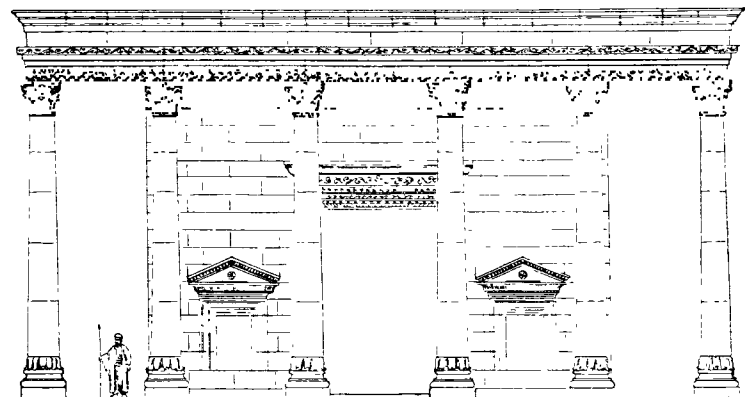
KANAWÂT. FRAGMENT. Interesting in connection with the above monument is a fragment found and photographed by Dr. Prentice near the west temple. It is a section of a triglyphal

¹ See Reinach, *Voyage Archeologique en Grèce et en Asie Mineure*, Le Bas, Pl. archit. II, 7.

frieze, about a meter long, showing a triglyph and a metope carved upon a single stone, as was common in the Macedonian period. Its execution is somewhat crude; the beveled edges at the side of the triglyph are wanting, and the tops of the grooves are dovetailed instead of square or pointed. A molding consisting of a fascia and a cavetto crowned by a fascia is carried across the top of both triglyph and metope, but the most interesting feature of the fragment is a head within a disk which is carved upon the metope. The disk is quite flat, but the head is in high relief, and, though badly weathered, shows signs of good execution.

This is the only known fragment of a monument which was in all probability contemporaneous with the tomb of Hamrath at Suwêdâ. The next period was infused with Oriental influence, as we have seen, and the great period of Roman architecture in the Haurân would not have been likely to produce a monument in Doric style.

SUWÊDÂ. TEMPLE.¹ The second period of pre-Roman architecture is best represented in the extensive remains of a large peripteral temple at Suwêdâ. This monument was noticed by M. de Vogüé, but although it is one of the most unique monuments in Syria, he gave only a page of text to the description of it, and half a plate by way of illustration. Judging by the indications of M. de Vogüé's plan, the temple was in a better state of preservation forty years ago than at present. Of the peristyle there were



then thirteen columns standing; there are now seven. At that time it was possible to make out the plan of the interior; to-day the cella is filled up to the height of two meters and more, and the original walls have been leveled to that height and built up again in modern times in a crude manner with rough stone and mortar. In this new structure there are two broad arched openings to the south, separated by a small column, and the interior is divided longitudinally by two similar arches, similarly supported. There are two windows in each end and three in the closed side. The whole structure was roofed over, or at least it was intended to be roofed, to serve as a sort of public resort. It is now roofless and unused. The walls of this modern structure are built upon the five lower courses of the original quadrated wall, which appears in excellent preservation on three sides. On the fourth side a broad

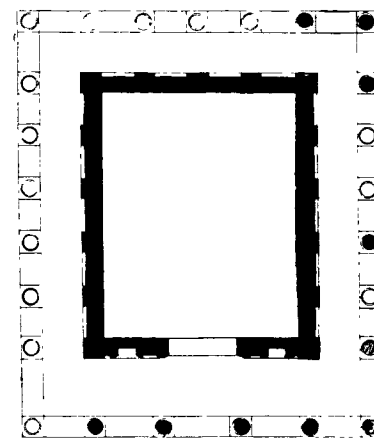


Fig. 118. Plan and restored elevation of temple at Suwêdâ.

¹ La Syrie Centrale, Pl. 4; also Léon de Laborde, Voyage de la Syrie, Pl. 56, p. 120.

platform of modern construction extends along the entire length and conceals the ancient wall. But in spite of the ruined condition of the original structure, and in spite of the modern additions, enough still remains of the temple to enable us to make a complete restoration of it up to the top of the cornice, and enough has been spared for us to see that M. de Vogüé's plan is incorrect in several particulars. In Plate 4 of "La Syrie Centrale" we find a hexastyle peripteros with seven columns on either side and six in the epinaos as well as in the pronaos. The plan given herewith shows eight columns on either side and seven in the rear. There were more columns standing when Plate 4 was made than there are to-day, but I base the number of columns not only upon measurements, but upon the number of pilasters upon the wall



South wall of temple at Suwêda, from the southeast.

of the cella. Let me say, for a clearer understanding of the photographs, that this temple faces the north. M. de Vogüé's plan, it will be noticed, shows four pilasters and three interspaces upon the rear or south wall. My photograph, taken from the southeast angle, shows four spaces, four pilasters and part of another. Had the curiosity of the natives not interfered, it would have shown five pilasters entire. Now, if the columns corresponded to the pilasters, as they must have done, there were certainly seven columns in the epinaos of the temple. M. de Vogüé's measurements of this end wall do not differ widely from mine, his being 12.15 m. and mine 11.90 m. Each of the pilasters is .80 m. wide (the diameter of the columns), and the width of each space is 1.95 m. (2.75 m. on centers); the total width, according to these measurements,

would be 11.80 m. It was impossible to take a photograph of the west side of the temple, owing to the presence of native houses which obstruct the view; but measurements will suffice to show that the number of columns here was eight. The visible pilasters and spaces on this side of the cella measure the same as those of the north end; the entire length of the wall, according to M. de Vogüé, is 14.75 m., and my measurement is 14.60 m.: the difference is not material. This, when divided up for pilasters and spaces of the widths given above, requires six pilasters and five spaces, which would make eight columns for the side of the peristyle, when the end columns are counted. Again, there are four columns of this side of the peristyle still standing — one at the north end, two at the south end, and one in the middle. The distance

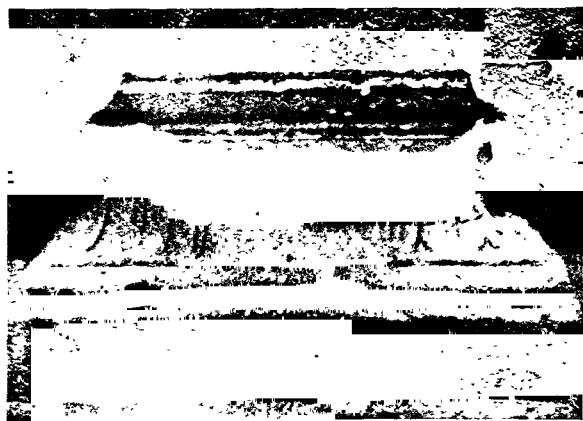


Columns and entablature of north façade of temple at Suwêdâ.

between the column at the north end and that in the middle (not on centers) is 8.85 m. Subtract from this the distance between the first column and the one next to it on the south, of which the lower drums remain, which is 3.35 m., or the depth of the pronaos, and 5.50 remain; so that another column must be placed between the fragmentary column and the standing central column. This arrangement agrees perfectly with that of the pilasters spaced at 2.75 m. on centers. There must then have been three columns on the north side of the middle column. The distance between it and the first of the two columns at the south end is 8.25 m. on centers, which will require two intermediate columns to bridge the space, with intercolumniations of 2.75 m. The total number of columns thus provided for will be eight. We have then a peristyle whose intercolumn-

nations are widest at the angles. The intercolumniations of the façade are unequal, and diminish from the center, where the width is 3.90 m., those adjoining being 3.50 m. and the outermost measuring 3.10 m.

Similar inequalities are noticed in the superstructure. The columns of the main façade are garnished above their Attic bases, each with a row of inverted leaves; their capitals are more than a diameter high; the architrave above them is adorned, upon its lowest member, with a broad band of geometrical ornament; while the columns of the rear and the side columns have no ornament above their bases, their capitals are less than a diameter high, and the band of ornament is omitted from the entablature. The columns are ten diameters high, with a diminution of one quarter of a diameter, but no entasis. The bases are of the Attic form. Above those of the front columns is a single row of long inverted lanceolate leaves with ends curling upward, and with sharp tongues showing between them. The shafts of the columns are plain, and the astragals at their tops are attached to the capitals and are ornamented with the cable pattern. The larger capitals are campaniform, modeled somewhat after the Corinthian order. There is but one row of leaves, but these are alternately long and short. They are not of acanthus form, but are like those of the bases and curl sharply over at the ends. A carved bust originally occupied the middle of each face of the capitals. On either side of the bust, a thick, heavy leaf extends almost horizontally out over the upright leaves, toward the angles of the capital. Above these spring the volutes, coarse and heavy, ornamented with the cable pattern. The abacus has convex sides and is molded with two narrow, flat toruses beneath a fascia. The smaller capitals are in all respects similar to those just described, except that their rows of leaves are shorter, and the height of the capital is thus reduced. The pilasters correspond to the columns; their bases rest upon a narrow continuous base course, and present a profile quite different from that of the columns. They

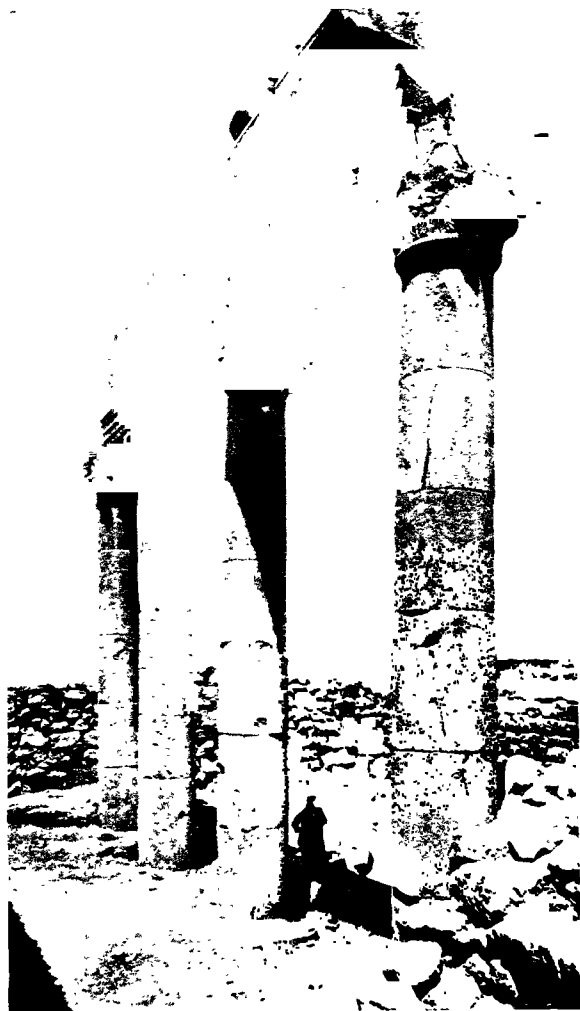


Base of pilaster, south wall of temple at Suwêdâ.

are uniform on all sides of the cella. Their lowest member is a torus; above this is a deep inverted cyma recta, adorned with one row of long pointed leaves below and a row of short heart-shaped leaves above. Above this again is a square projecting member finished above with a narrow cyma recta which carries the line of the profile back to the shaft. The caps of these pilasters have all disappeared.

The architrave consists, over each intercolumniation, of two beams of stone laid side by side. Above the columns of the main façade it is ornamented, on the outer face, with one broad carved band below three narrow plain ones. The decoration of the broad band consists of a continuous pattern of oblique squares with rosettes in the centers

and pellets in the outer angles. The narrow bands are of unequal widths, decreasing from the lowest; the faces of the two lower bands incline backward, and the lower edge of each is cut with a quirk. The inner face of this architrave is composed of four equal fasciæ, inclined slightly backward, beneath a narrower perpendicular fascia. All have quirked edges. The outer faces of the architraves along the sides and across the rear of the peristyle are treated like the inner face of the architrave of the main façade; their inner faces are quite plain. For the portion of the entablature above the architrave we have to depend entirely upon the main façade, the only portion where it is preserved. Above the architrave is inserted a slightly projecting course, .20 m. wide, carved with a rich flowing pattern of grape-vine and pomegranate.



Inner face of north portico of temple at Suwêdâ.

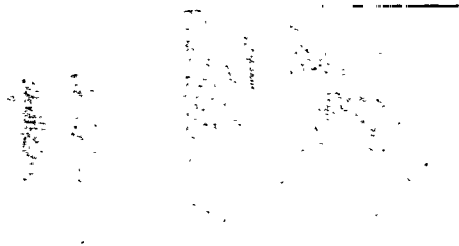


Columns at southwest angle of temple at Suwêdâ.

The architrave, with this course added, equals a diameter in height. The frieze is plain and only .40 m. high. The cornice is composed of a fascia, a fillet, a broad ovolo, and a cavetto of the same width finished off with another fascia. The construction of this entablature is even more curious than its outward form. The ornamental projecting course above the architrave is composed of long, narrow stones laid across the two beams of the architrave and projecting beyond the inner face of the architrave toward the cella. Its own inner face is carved with a filleted cyma recta, and the soffit of the overhanging portion is adorned with panels of geometrical designs. It must have been of the nature of a corbel course, and probably supported the ends of long roofing slabs. Above it, the frieze runs two stones in thickness.

Thus far in the description of the temple we have met with very few features that are suggestive of classic design, but in the study of the

minor details we shall discover evidences of Greek influence. The front wall of the cella, though reduced to less than half its original height and buried up to a half of



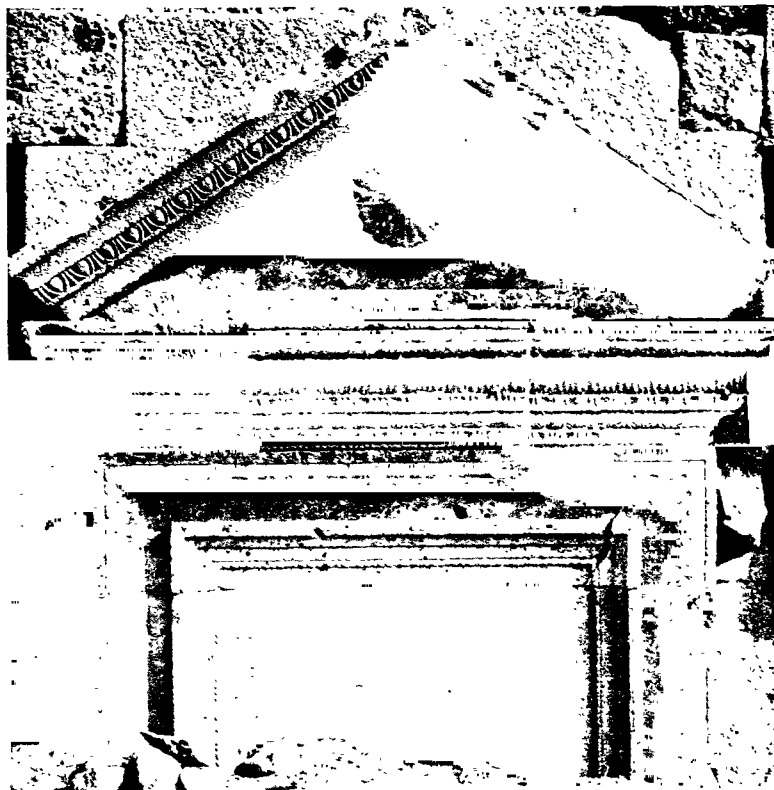
Jamb of portal of temple at Suwêdâ.

what remains, still preserves the lower portions of a richly carved portal, and, on either side of it, a well-preserved niche or window, of which the lower half is buried in soil and debris. We are forced to conclude from the low position of these niches that there was another above each of them; but of the form of the other niches I know nothing. The lower sections of the jambs of the main portal are still in position, and a piece of the lintel stands near by. The series of moldings that composed the frame of the portal, beginning on the inside, is made up of a fascia, a shallow cavetto, and a fascia; then comes a broad, flat band, set back flush with the inmost fascia; outside of this again there is a narrow fillet, a bead, an ovolo, and a cavetto finished with

a face molding. Each of these moldings, with the exception of the two fillets which belong to the cavettos, is ornamented with carving that would be difficult to describe in words, as most of the patterns are new and strange, but which is shown in the accompanying illustration. It will be seen that two of the moldings are classic not only in profile, but in their ornament; these are the ovolo with its egg and dart, and the bead and reel next to it. The others are treated with designs partly geometrical and partly foliate; but none of them suggests classic prototypes. In the broad middle band we see the same ornament of grape-vine and pomegranate that adorns the middle of the entablature of the temple. Above the moldings of the lintel is a frieze ornamented with a scroll pattern of pomegranate in high relief, well executed (see illustration on page 317). The cornice which must have crowned the frieze is lost.

The openings of the niches, which are rectangular, are framed in a double set of moldings separated by a plain flat band. The innermost set is composed of two fasciæ separated by a cable molding, a quirked cyma reversa, and a fascia; the outer set of a fillet, an ovolo with egg-and-dart ornament, a quirked cyma reversa, and a fascia. Immediately upon the lintel moldings is set an elaborate cornice composed of moldings in the following order: a cable, an ovolo, a cavetto, a bead, an ovolo, a deep scotia, a fascia or corona, and a quirked cyma reversa below a narrow band. The two ovolos are ornamented with the egg and dart, the cavetto with a curious leaf design, and the scotia with long, flat leaves, perpendicularly grooved. The cymas

are plain. The raking cornices of the tympanums of these niches are set upon the lower cornice like hoods; they do not reproduce the profile of the cornice proper, nor do they terminate upon it, being returned at the ends. The profile is simple: a fascia, a fillet, an ovolo carved with egg and dart, a flat cyma reversa, and a narrow fascia. In the middle of each tympanum is an eight-lobed disk in high relief. On either side of the lintels were parotids or consoles, which have been broken off, leaving only stumps. It will be noticed at once that classic elements are much more abundant in these two niches than in the other details of the temple; the free use of the cyma reversa and the egg and dart is quite classic. But these are almost lost in the profusion of other designs which we must call



Niche beside portal of temple at Suwêlâ.

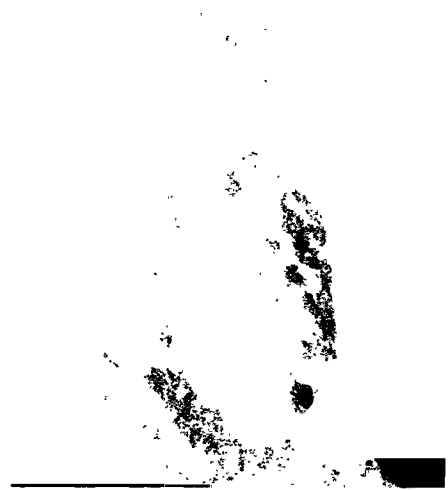
Oriental. The cable molding is especially interesting, being one of the oldest forms of Oriental ornament, and found in the excavations of the oldest Oriental sites in Babylonia. The disk is a counterpart of examples found by Mr. Doughty in Nabataean tombs far to the south of Petra.

A detail of construction should be noted in passing: it is the method by which the tympanum is adjusted to the cornice, which is composed of three blocks of stone. The tympanum with its cornice is of one piece, and, to relieve the strain upon the center of the lintel below the middle piece of the cornice, the lower part of the tympanum is cut away, so that its entire weight is thrown upon the end pieces of the cornice, which rest above the jambs of the niche.

There is no epigraphical evidence whatever for the dating of this monument, but, as has been said in the introduction to this chapter, it seems proper to place it between two sets of monuments of different styles to which approximate dates may be assigned, i.e., between the purely classic tomb of Hamrath, which belongs probably to the reign of Aretas III (85–60 B.C.), and the purely Oriental architecture of Si', which apparently belongs to the time of the two Agrippas (37–100 A.D.), or, to speak more definitely, in the time of the Nabataean king Malchus I (50–28 B.C.) and of Herod the Great, who defeated him in battle and who afterward reigned over the Haurân country.

Inside the jambs of the original portal of the temple, and separated from them by

narrow walls of loose stones, stand sections of two other jambs of wholly different style and workmanship from those of the original jambs. They were employed to make the old portal narrower, and were probably inserted during the Christian period, when the temple seems to have been converted into a church. The ornament of these jambs is totally different in spirit and conception from that of the temple itself. In place of a recessed series of moldings we have a broad band of relief carving, flanked on the outside by a narrow ovolo carved with bay-leaf ornament and on the inside by a fascia adorned with a row of upright hearts slightly overlapping. The broad band of ornament consists of a very naturalistic treatment of the grape-vine, much larger than nature, with long, graceful clusters of fruit and well-executed leaves, in which the serrated outline and the veining of the surface are shown with great accuracy. These jambs were certainly not a part of the temple: they may have belonged to another building in the vicinity, or to a gateway of the temenos of the temple in which they are now to be found; they have their counterpart in some fragments at Si', of which we shall speak later, and which may with good probability be assigned to the closing years of the first century B.C. or to the beginning of our era.



Inner jamb of portal of temple at Suwêdâ,
not in situ.

Si'. TEMPLE OF BA'AL SAMÎN.¹ The temple of Ba'al Samîn at Si' was published by M. de Vogüé. It shows in its ruins fragments of two, if not three, architectural periods prior to the Roman period of the second century A.D. It was begun by Maleichath, son of Ausu, and was completed or added to by a second Maleichath, a son of Mo'aieru and a grandson of the founder, and there are evidences of further additions made in the reign of Agrippa II. These statements apply to the temple itself and the porticos of the temenos, which extended eastward from its principal façade. The two inclosures, which extended still farther to the east with their walls and pylons, belong to the Roman period of the second century. I am not inclined to accept in full the restoration which M. de Vogüé makes of this temple, yet I shall not attempt to offer a better one, for the ruins have been still further dilapidated since M. de Vogüé's visit, and a proper restoration cannot be made until the site is cleared of debris, and the dismembered parts are all found and carefully put together. It seems to me that, with the temple of Suwêdâ before us, the corresponding details at Si' have not been correctly put together. For the greater number of these details I am obliged to refer to the

¹ La Syrie Centrale, Pls. 2, 3, 4; text, pp. 31-38.

plates of "La Syrie Centrale." The plan of the temple was quite the opposite of that of the temple at Suwêdâ; it was a large rectangular structure, with towers projecting

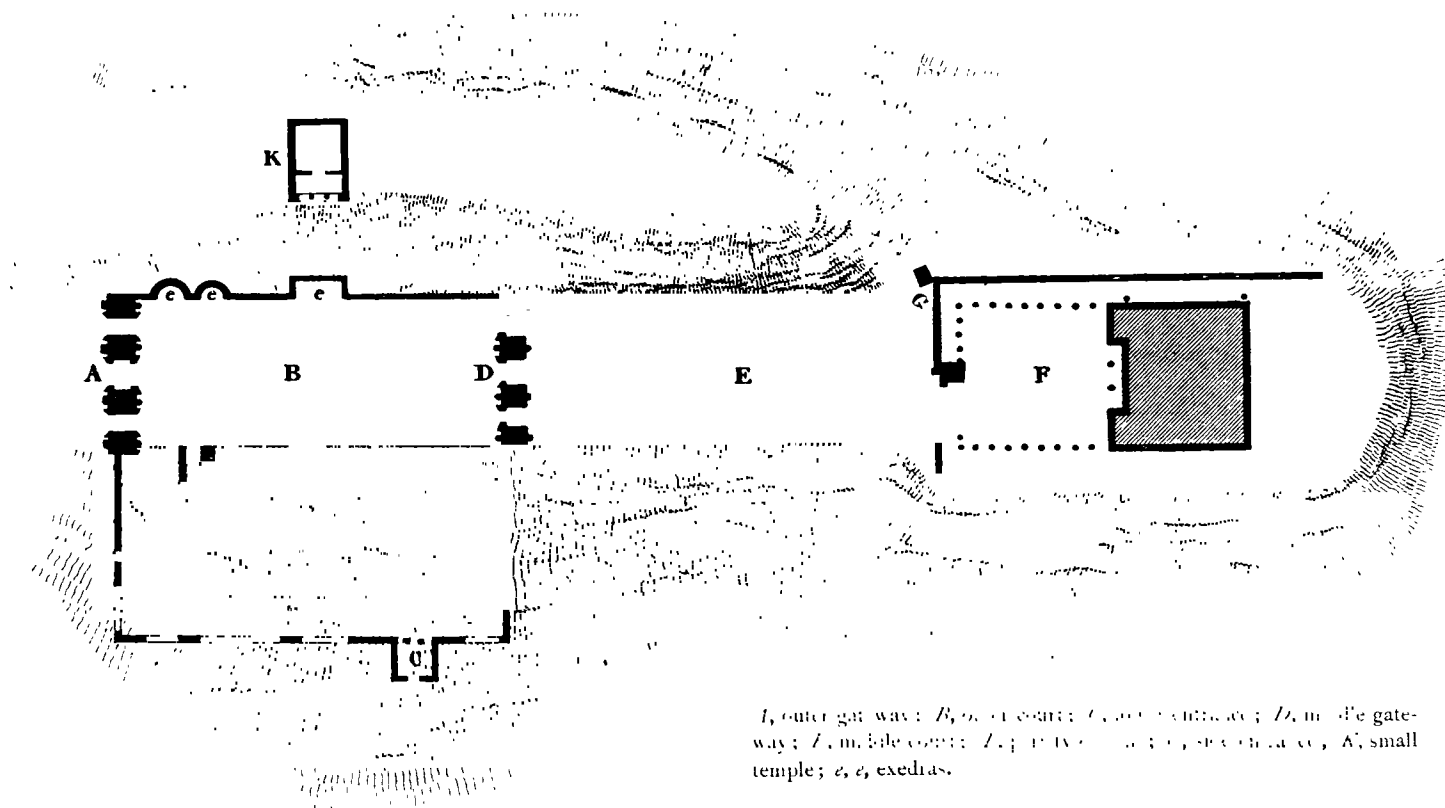


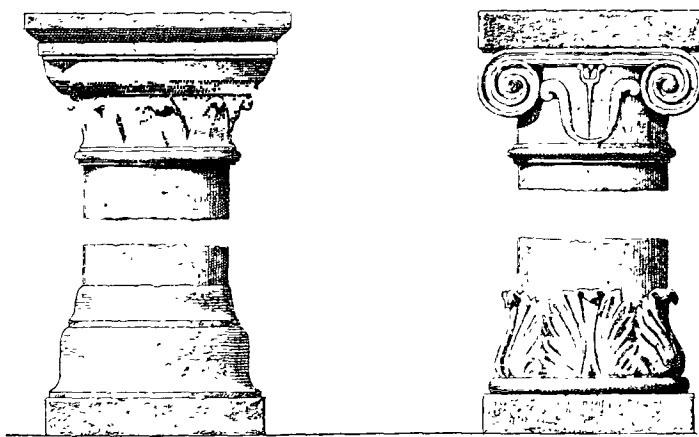
Fig. 119. Plan¹ of temple at Si', and dependencies.

forward upon either side of the façade, which faced the east. Between these towers was a portico of two columns, being, in fact, a portico in antis. What the plan of the interior was, only systematic excavations will disclose. In front of the temple extended a large inclosed peristyle court, paved throughout with square blocks, and a little wider than the temple. The side walls of this court were carried along the side walls of the temple to form a small court at the rear. There is no reason to suppose that the temple built by the first Maleichath was destroyed; the Nabatæan inscription states that his grandson "made it higher,"² and if any portions of the original structure remain, the base mold is unquestionably one of those portions. Now the base mold, which is still preserved in part, has a profile sufficiently like that of the pilaster bases of the temple at Suwêdâ to have belonged to the same style, though it is not carved with foliate designs. The two columns of the façade also, as shown in M. de Vogüé's plate, are essentially like those of Suwêdâ and may be counted as products of the same epoch. Their bases and their abaci are of slightly different profile, but the row of inverted leaves above each base, though treated with a different technique, is fundamentally the same in both monuments. The leaves of the capitals at Si' are more of the acanthus form than the others; but the composition of both capitals is practically identical. Above these capitals, however, M. de Vogüé has placed an entablature which

¹ From *La Syrie Centrale*, text, p. 33.

² *Corpus Inscr. Semit.* II, 164.

he found in the ruins, but which is of totally different design from that of the temple at Suwêdā, and which, moreover, bears a Greek inscription with the name of the *second* Maleichath. The architrave, which consists of a flat surface richly carved with a naturalistic grape-vine, surmounted by a narrow torus carved with bay leaves, is precisely like two fragments found at Suwêdā (see last photograph), which were not a part of the original temple, but were set inside the jambs of the main portal when, in much later times, it was desired to make the entrance smaller, and which probably belonged to a portal of the temenos, or some other adjunct of the sanctuary, built after the temple was completed. The second Maleichath made the temple higher, and of course it is not impossible that he began with the entablature, nor is it incredible that he built the columns and all. But there are fragments at Si' of an architrave adorned with oblique squares like that at Suwêdā, which would fit perfectly upon the columns of the portico and would harmonize with their style as we find it at Suwêdā. These fragments, however, M. de Vogüé chooses to put at the very top of the temple, where one would naturally look for the work of the second Maleichath; although we have before us, in Plate 3, a section of architrave and a piece of frieze of similar style, with the name of the second Maleichath inscribed upon it. I believe we are justified in placing the architrave with oblique squares upon the capitals at Si', thus reproducing the order at Suwêdā. We may then leave the fragments of the second Maleichath's building for future discussion and turn to the colonnade of the peribolos, from which we have an inscription of the first Maleichath. Besides the long fragmentary inscription found by M. de Vogüé, we have now another section published by Dr. Littmann in Part IV¹ of this publication. This inscription is from the architrave of the colonnade, and although the fascia upon which this recently discovered fragment was found is not of the same width as those of the other fragments, it is undoubtedly from the same member, as a word on the new fragment is completed by a letter on one of the others:



Capitals and bases of the peribolos at Si'.

the lower part of the new fragment is broken off. These fragments of banded architraves compare closely with those of the rear and side colonnades of the temple at Suwêdā. This new fragment contains only the words "the inner and the outer temple," the second expression having reference, in all probability, to the inclosed temenos. The fragments of the colonnade of this court are sadly broken; for the columns we must refer

again to "La Syrie Centrale," where, in Plate 4, are shown Nabataean translations of the Doric and Ionic orders. The details of the capitals have about as much of the

¹ Part IV, Nab. msc. I.

² From La Syrie Centrale, Pl. 4.

classic in them as have the details of the temple at Suwêdā; the bases, however, are absolutely unclassic. One of them has a row of leaves above its narrow torus base; these leaves are not inverted. The other consists of a broad and a narrow cyma recta of very flat profile, which could easily have been carved with inverted leaves, and which corresponds well with the base mold of the temple proper. Of the entablature of this colonnade we know only that the architrave was not ornamented, but bore inscriptions which, although in small letters, could be read from the ground, because the colonnade was low.

This much of "the inner and the outer temple," then, we may safely ascribe to the first Maleichath, i.e., the base mold of the temple and the two columns of the porch, with the fragments of architrave ornamented with oblique squares, all of which is in keeping with the style complete in its details as we see it at Suwêdā, and besides these the colonnade of the peribolos, whose details are sufficiently infused with classic elements to be classed with the rest. The inscription¹ of the elder Maleichath mentions, moreover, certain other features of the temple that may perhaps be recognized in the ruins. These are, first, what is called תִּיָּטְרָא דָא, "this theatron," and, secondly, a word that is probably to be translated "watch-towers." The first expression in all likelihood refers to a part of the structure upon which the inscription was carved. It is quite certain that this was upon the architrave of the colonnade which extended along three sides of the inmost court of the temple. Between this colonnade and the wall of the temenos, with which it formed a portico, are two ledges disposed like the seats of a theater, with a narrow passage behind, as may be seen on both sides of the section of the portico shown in Plate 2 of "La Syrie Centrale." These ledges or steps may have been built to accommodate spectators, or for the reception of votive offerings, in which case their resemblance to the seats of a theater may have suggested the use of the term. In any event, the arrangement rendered the portico unserviceable as an ordinary passageway. The second expression, "watch-towers," is scarcely to be identified with any other feature than the two towers which flanked the chief entrance to the temenos, and whose massive foundations are still to be seen in front of the temple. The first Maleichath, we have seen, was probably an older contemporary of Herod the Great. M. de Vogüé makes both this Maleichath and his grandson of the same name contemporaries of the same monarch, and lays great stress upon the influence of the Idumean dynasty upon the architecture of this period in the Haurân. The only evidence of this influence that can be discovered at Si' is the presence of a statue of Herod, which was set up in the portico of the temple, and an inscription which says simply, "in the reign of Herod Agrippa." I am inclined to believe that M. de Vogüé attached greater importance to this Idumean influence than the ruins and the inscriptions will warrant, and that his profound knowledge of the temple at Jerusalem and his great interest in it led him to see more of Herod and his work in the

¹ Part IV, Nab. insc. 1.

temple at Si' than can be borne out by comparative study. It is quite natural that a statue of a conqueror should be set up in the most famous shrine of a tributary province; but it is hardly probable that the influence of a single reign could affect the building operations of two men two generations apart, or evolve two quite distinct styles of architecture in a country so far removed from the capital city. In the first place, though possible, it is hardly probable that grandfather and grandson were engaged in extensive building operations at the same place between the years 23 and 4 B.C.; and, in the second place, the earlier inscriptions in the Nabataean language have nothing to say about Herod. In fact, they mention no other than Nabataean names. The only inscription with reference to Herod that has been found is that which was carved in Greek upon the pedestal of his statue, and the only other reference to the Idumean dynasty is the statement that Agrippa II was reigning when a Nabataean set up a monument of some kind, probably a portal.

If the influence of the Idumean dynasty is to be traced in the ruins at Si', I believe it is to be found, not in the work of the time of Maleichath the elder, with its classic elements, but in the additions of Maleichath the younger, whose style was perpetuated until the end of the Idumean rule, at the close of the first century A.D. A brief description has already been given of the details at Si' which bear the Greek inscription in honor of Maleichath the younger. They include the frieze upon which the inscription was carved, and an architrave which M. de Vogüé, with unquestionable judgment, placed below it. Of precisely the same style is a doorway which M. de Vogüé makes the main portal of the temple. There is no evidence in the ruins at the present time for this arrangement of the fragments of this doorway; but there is no serious objection to our assigning this particular detail to the man who made the temple higher and who undoubtedly added the other enrichments. The general character of the ornament of these details may be studied in Plate 3 of "*La Syrie Centrale*"; but M. de Vogüé's drawing, beautiful and careful as it is, does not do full justice to the subject. The carving itself, which is now in a shockingly broken condition, is much more naturalistic than would appear in Plate 3. The leaves of the grapevine, instead of being highly conventionalized, as in the drawing, are most elaborately realistic, showing all the veining of the surface of the leaf. The whole treatment is precisely of the same technique as that of the inserted jambs at Suwêdā, and the bay-leaf ornament of the side molding is exactly the same as in that other example. The whole design was probably the same. The central section of the architrave and the lintel of the portal at Si', details which have been lost at Suwêdā, show a foliated disk and certain animal forms mingled with the vegetable, such as birds and small human heads; but these may have existed in the Suwêdā portal as well.

If we consider the first Maleichath as a contemporary of Herod the Great, the second Maleichath was more probably contemporaneous with Herod Antipas, who was vanquished by the Nabataean king Aretas IV, or with Herod Agrippa I, who

seems to have had considerable influence in the Haurân. If the former be true, the work of the second Maleichath at Si' is more likely to have been Nabataean in character than Idumean; if the latter be true, it is difficult to account for the wide divergence between the style which flourished under Agrippa I and that which was in vogue under his son Agrippa II, who died about the year 100 A.D.

If the architrave and frieze, with its grape-vine ornament and its inscription of the younger Maleichath, do not belong upon the capitals of the two columns of the portico, where shall we place them? It is somewhat difficult to accept the restoration which M. de Vogüé makes of the upper story of the temple on page 33 of his text; but it is not easy to suggest a better one. The general theory of the addition of an upper story I believe to be correct, for how else could the height of a temple be increased? The flat wall above the central portico, relieved by flat pilasters, is reminiscent of nothing in more ancient art, neither was it reproduced in later architecture; but an open loggia or tribune above the portico and between the towers would seem more natural, and if no precedent is found for such an arrangement in earlier buildings, at least a sufficient number of reproductions of it were found in the façades of early Christian churches in Syria. If we place Maleichath's architrave in such a position, we shall be able to find suitable supports for it in some of the broken capitals which lie in the ruins, preferably those which suggest the capitals at Suwêdâ. One of them has clusters of grapes hanging from its volutes, as may be seen in the illustration, which is reproduced from Plate 4 of "*La Syrie Centrale*."



Pilaster-cap of temple at Si'.

But the grape-vine ornament is not the only characteristic of the architectural ornament executed at Si' under the rule of the Idumean dynasty. Fragments of the gate of the temenos and of some other small structures are here, which illustrate the trend of art development in other kinds of decoration. Among these fragments we find certain elements that correspond to the Oriental elements in the ornament at Suwêdâ, and others that are quite different and also Oriental; but the classic elements nowhere appear. The fragments themselves consist almost entirely of friezes and jambs of portals. One set lies upon the site of the main entrance of the "outer temple," i.e., the inmost court. Other fragments, slightly different from the above, lie within the court itself, and it is impossible to tell where they originally stood. The third set was found at the second gate, that between the fore court and the middle court, where portions of jambs are still in situ. An illustration of the first example is to be found in "*La Syrie Centrale*," text, page 37. It will be seen that the profile of this lintel, though bold enough, is composed wholly of cavettos, slightly pulvinated faces, and narrow fasciæ. All but the latter are carved, either with upright conventional leaf patterns or floral scrolls of the most primitive design, but executed with delicate and painstaking technique. A fragment of a lintel found within the court of the temple shows a somewhat different profile, though the multiplied use

of the cavetto and the absence of true classic elements are equally prominent. Here again each molding is adorned with a carved pattern of its own, all of which are different from the designs of the lintel described above, although two of them are of the upright foliate pattern, a little suggestive, perhaps, of anthemions. Two of the moldings, the cable molding and the geometrical design next to it, are reminiscent of the portal at Suwêdâ. This fragment is approximately datable, being the inscribed lintel of the time of Agrippa II. The jambs and lintel of the second gate (see photograph on page 318) present profiles exactly similar to the above. Two of the moldings are carved like those of the Agrippa lintel, while two of the others present a variation of ornament. In place of the triple band with its inscription, we have here a flat face ornamented with a very primitive running-vine pattern. There is enough in common among these three sets of moldings to warrant our assigning them to the same general epoch, the epoch indicated by the inscription upon one of them, i.e., the time of the Agrippas.

CHAPTER XI

PAGAN ARCHITECTURE IN THE DJEBEL HAURÂN—*Continued*

ROMAN PERIOD (105 – 200 A.D.)

THE influence of Roman political power was felt in the Haurân as early as the time of Pompey, in the days of the Republic. This power had grown and extended, step by step, during the first century of the Empire, until the year 106 A.D., when Cornelius Palma, the Roman legate, made that country part of a Roman province under the name of Arabia. At about the same time the Emperor Trajan made Damascus an imperial city. The influence of Rome did not manifest itself in matters of art during the long period of gradual political extension; but as soon as the Haurân had become politically Romanized, the art of the region began to assume the forms of the imperial style. Roman influence, however, in this field was not to Romanize. The dominant schools of art in Syria for four hundred years had been classic, and the tendency of Rome, herself schooled in the art of Greece, was to Hellenize the art of her subjects rather than to ingraft upon it those principles which were hers by inheritance. The absorption of Syria into the Roman Empire, as M. de Vogüé says, “far from interrupting the Greek tradition, gave it new impulse. . . . Greek art dominated in construction and became the official art, as the Greek language became the official language of the imperial administration.” Classic architecture, which had been suppressed in the Haurân during the rule of the Idumean dynasty, was at once restored to its position of prominence, and appeared in a hundred edifices dressed in the rich style suitable to imperial dignity. It will be noticed, however, that the architecture of the Roman period, as we find it in the Haurân, is by no means a hard and fixed style, conforming to specifically Greek or Roman canons, but is charmingly elastic, accommodating itself to native usage and to the expression of native taste. Classic architecture had known three centuries of glorious development in Syria before the Romans came. Antioch “the Fair” was not only the third largest city of the ancient world, but one of the most sumptuous cities of antiquity, and had been famous as an art center long before Rome had acquired

artistic fame. Syria had become a center of Greek civilization and of Greek art long before Rome had put off her Etruscan swaddling-clothes. There are remains of Seleucid architecture in Damascus which belong almost certainly to the third century B.C., and the oldest dated building in Syria, the so-called palace of Hyrcanos at 'Arâk el-Emir, immediately south of the Haurân, shows unmistakable signs of classic influence as early as the second century B.C. It is interesting in this connection to remember that, at the height of the Roman Empire's career in the world of art, the chief architect of the Emperor Trajan was a Syrian—Apollodoros of Damascus. It would not have been necessary for Apollodoros to leave his native land to acquire perfection in his profession; there was no better school of art in the world at this time than that of Antioch, and, since the division of the old Seleucid kingdom, Damascus had begun to be her rival.

These things being so, it will be seen that what we call the "Roman architecture" of the Haurân was not an art that was brought from overseas and transplanted in new soil, but represented the mere extension of the art of one portion of Syria to another portion,—from Greek Syria to Semitic Syria,—a process which Rome, with her wonderful power of organization and amalgamation, accomplished as doubtless no other power could have done. The classic architecture of Syria earlier than the second century A.D. may not be called Roman. Even that which dates from the time of Pompey, and during the reigns of the first five Cæsars and of the Flavian emperors, belongs rather to the old period of Macedonian rule; for during that period (64 B.C. to 100 A.D.) the Romans themselves were engaged in Hellenizing their own art. Whatever use the Syrians may have made of the classic style before the year 100, it was adapted from the architecture of the Seleucid kingdom. It was only after the complete political Romanizing of these Syrian provinces, and the development of Roman commerce in and through them, that the name "Roman" could be applied to the architecture at all, and that more by reason of the personal imperial influence that may be traced in it than in view of its artistic forms.

It is difficult to tell when the classic style was first revived in the Haurân under Roman patronage. The earliest monument with an inscription upon it dates from the reign of the Emperor Antoninus Pius, in the year 151 A.D. This building, with others in similar style, must be taken as a starting-point for the discussion of the architecture of the second century, though it is most probable that there are buildings in the Haurân which antedate it by a few years. There is a predisposition on the part of the earlier writers upon the subject of Roman architecture in the Haurân, particularly those who have written books of travel, to speak of it as a debased form of Roman art. It will be necessary, I think, only to refer to some of the illustrations which follow to convince students of architecture that the particular style found in the Haurân, far from being debased, is unusually graceful and beautiful, especially in its earlier monuments. A glance at such monuments as the little temple at Mu-

shennef, the peripteral temple at ẖanawât, and the portal of the palace at the same place will suffice to show that the classic architecture of the Ḥaurân in Roman times is fully the equal of the best models of similar date in Europe, and far more chaste and dignified than those gorgeous monuments which the Romans erected at Ba'albek under the supervision, it is believed, of imported artists. The design of these monuments is dignified and elegant; their ornament is not profuse, and is usually concentrated at a single point, as upon the façade or the main portal. The ornament itself is treated with rare delicacy and reserved simplicity, suggestive of the works of the early Renaissance in Italy, and this in face of the enormous difficulties imposed by one of the hardest and most unyielding of materials. The designs do not always follow the canons accepted in Europe. These architects of the Ḥaurân wrought out their own interpretation of the ancient classic style, as did the architects of Rome; both departed more or less from the ancient canons, and the results were equally pleasing. One of the chief advantages of the later development of the classic style was its elasticity, its adaptability to various requirements, utilitarian or other. It was this quality in classic architecture that made the Renaissance not only possible, but inevitable; and it is this that we see most clearly illustrated in the imperial architecture of the Ḥaurân, which is not a lifeless reproduction of the imperial architecture of Italy, or of Greece, or of Asia Minor, but has a character of its own which speaks for the artistic feeling of native artists.

'ATÎL. TWO TEMPLES, 151 A.D.¹ There are two small temples at 'Atîl, an inhabited town on the western slope of the Djebel Ḥaurân, almost identical in dimensions, in plan, and in design. One of them is situated on the western confines of the town, the other stands near its northern end. Both are in complete ruins, but enough of their superstructure is preserved in situ, and a sufficient number of details are to be found in the immediate vicinity, to enable us to make almost complete restorations of them both. Both temples are illustrated in Plate IX of Rey's "*Voyage dans le Haouran*."

The western temple is dated by an inscription² of the Emperor Antoninus Pius of the year 151 A.D. This inscription is at present concealed behind the wall of a modern dwelling which includes the whole structure. The plan of the temple was distyle in antis, and the inscription was engraved upon the plinths of both antæ. The best-preserved inscription is that upon the left anta. A similar inscription occupied the corresponding position upon the other anta, but only a fragment of it has been discovered. The temple is to-day almost com-

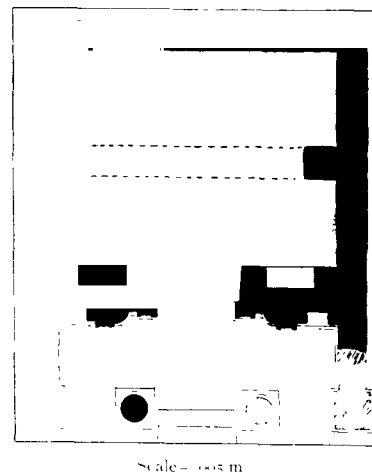


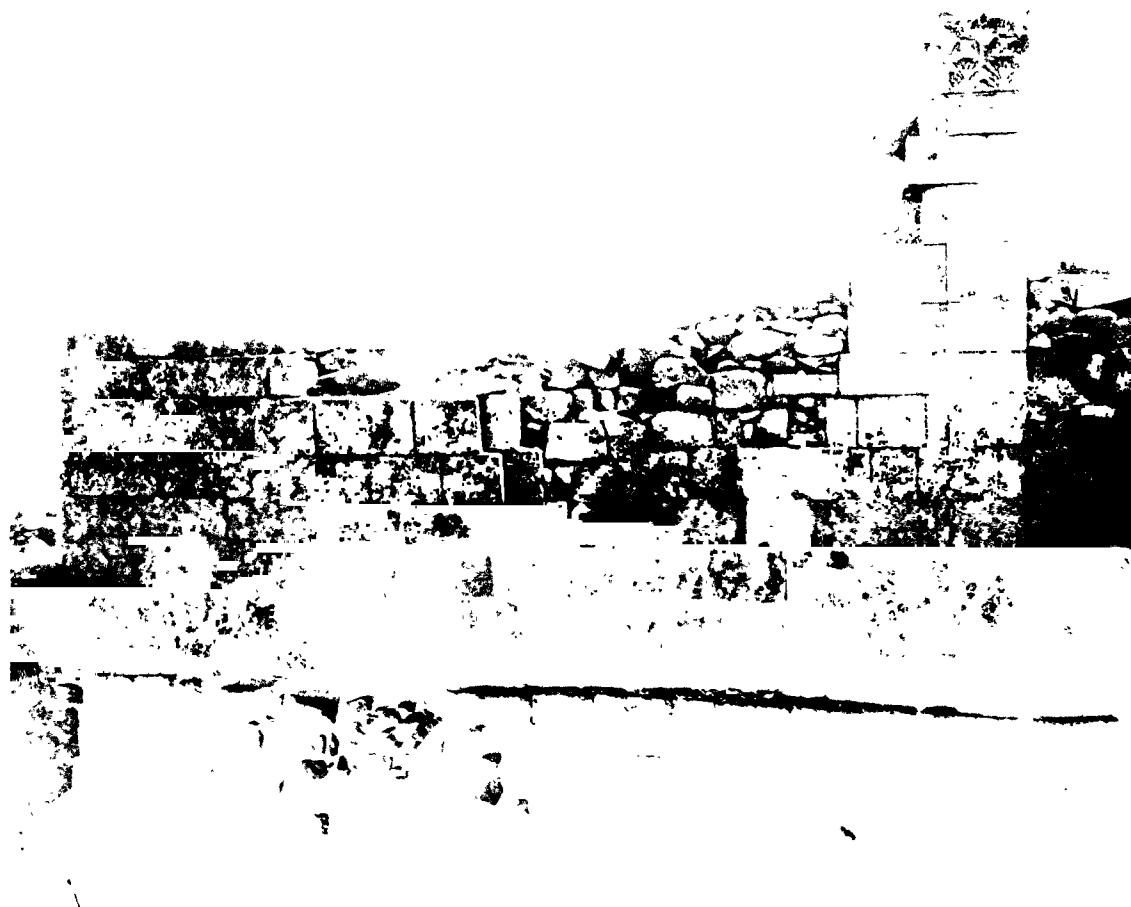
Fig. 120. Plan of temples at 'Atîl.

¹ M. E. Guillaume Rey, *Voyage dans le Haouran*, Pl. IX; Léon de Laborde, *Voyage de la Syrie*, Pl. 53, pp. 112, 113.

² Wadl., 2372.

pletely hidden by a modern construction of broken stones, so that only the south wall is still visible. Baron von Oppenheim was so fortunate as to see the ancient structure before the modern house had assumed its present dimensions, and gives a photograph of it in his "Vom Mittelmeer zum Persischen Golf," opposite page 100. In the most recent remodeling of the temple for private use, a large portion of the portico was sacrificed, and the single column and the section of architrave above it, shown in M. Rey's drawing and in Baron von Oppenheim's photograph, have disappeared from their original position. The architrave, however, is now in an adjoining courtyard.

A description of one temple will suffice for both. The temple edifice was elevated upon a high podium, built up in regular courses of ashler and having arches within supporting slabs which formed the floor of the temple. The present entrances in the sides of the podiums are not original. This subbasement was treated in the manner common in most temples of Roman date, with a base mold and cap along the sides



South wall of west temple at 'Atil.

and rear; the front was partly occupied by steps. The portico between the antæ was not deep; upon it opened a broad portal and two sets of two superposed niches. The cella was spanned transversely by a broad semicircular arch upon which was con-

structed a wall of gable form which corresponded to the pediments of the façade and rear, and carried the inner ends of long roofing slabs, as is shown in M. de Laborde's plate. The rear and side walls were perfectly plain, unrelieved even by pilasters up to the level of the architrave, where the ornament of the façade was probably, though not certainly, repeated. The walls are two stones in thickness, and are highly finished without and within.

The façade consisted of two graceful columns of the Corinthian order, standing between two antæ with Corinthian caps and moldings. Each column and each anta bore upon its outer face and about half-way up a bracket of rectangular form, molded above and below, which was undoubtedly intended for the support of a bust or statue. An architrave, not banded, but richly carved with the Greek fret interspersed with rosettes, was supported between the antæ and the columns; but between the columns a semicircular arch was built which bore the carvings of the architrave upon its face. The



Fig. 121. Temples at Atil, restoration of façade.

architrave was finished above with a carved molding, and above this ran a frieze ornamented with a foliate scroll pattern in high relief. How the entablature was completed must remain a matter of speculation, for no fragments of a cornice, denticulated or with consoles, are to be found in the ruins in their present state.

The carved ornament of the temple is concentrated upon the front wall within the pronaos. The doorway is flanked by tall panels, adorned with rich rinceaux of grapevine, and resting upon bases like pilaster bases, raised upon plain pedestals. Outside of these panels is a narrow strip of plain wall on either side. At this point the wall is broken out slightly, and the angle is occupied by a quarter-column with narrow flutings. Then comes another pair of panels, similar in form to the inner pair, but ornamented with rinceaux of running acanthus pattern. The lower niche on either side is of rectangular form and section, and is ornamented with a meander band within a frame of delicate moldings, the jambs terminating upon the upper moldings of a narrow horizontal panel which may have been intended to receive an inscription for a statue in the niche. The upper niches are tall, and semicircular in section, terminating above in a conch. The sides and top are adorned with a broad band of guilloche ornament between slender moldings. This much may be seen in Baron von Oppenheim's illustration of the west temple and in my photograph of the north

temple. For the rest we must depend upon fragments which have been thrown down. The inner pilaster panels terminated upon a level with the tops of the upper



North temple at 'Atil, from the southeast.

niches in Corinthian caps, which carried a lintel corresponding to the panels. Above this there seems to have been a plain arch. The quarter-columns and the outer pilasters were carried up to the height of the columns of the portico, where they were suitably capped and received an entablature, essentially like the main entablature, which was carried across the wall above the arch of the portal. In the ruins of the north temple it is possible to see that the upper moldings of the podium were carried across the front below the antæ; but between the columns there are only slight indications of the former existence of steps.

MUSHENNEF. TEMPLE. Mushennef, the site of ancient Nela,¹ seems to have been a very ancient place of worship. The ruined temple here is situated beside an ancient pool, partly natural and partly artificial, the side adjoining the temple precinct being built up in a wall of coursed masonry in symmetrical lines. The temple stands at one end of a paved courtyard surrounded by a ruined wall. In the north side of the wall was a gateway, in the ruins of which an inscription² of Agrippa I has been found, indicating that the wall is at least as old as the first half of the first century. The gateway was not a monumental affair, but a simple opening in the wall,

¹ For M. Waddington's identification of this place, see notes on insc. 2217.

² Wad., 2211; Part III, insc. 380.

surmounted by a plain lintel upon which was carved a dovetailed plate containing the inscription. Near the above lintel was found an inscription¹ of the Emperor Marcus Aurelius.

The architectural details of the temple indicate that it belonged to the period of this last inscription, i.e., to about the year 171 A.D. The style of the monument would indicate a date a little later than that of the temple at 'Atil, which is dated 151 A.D. The edifice retains considerable portions of its superstructure in situ. It was distyle in antis in plan, but somewhat larger and altogether a more imposing structure than the temples just described.

At some period the building was fortified, and in the operation the front wall of the cella was torn down and built up again in the crudest fashion between the columns of the pronaos, which seem to have fallen before that time to half of their original height, bringing the entablature down with them. But the rear or west wall and the north wall are preserved almost intact up to the top of the frieze, and the western half of the south wall is still standing. The crude wall of defense toward the east preserves, in its medley of

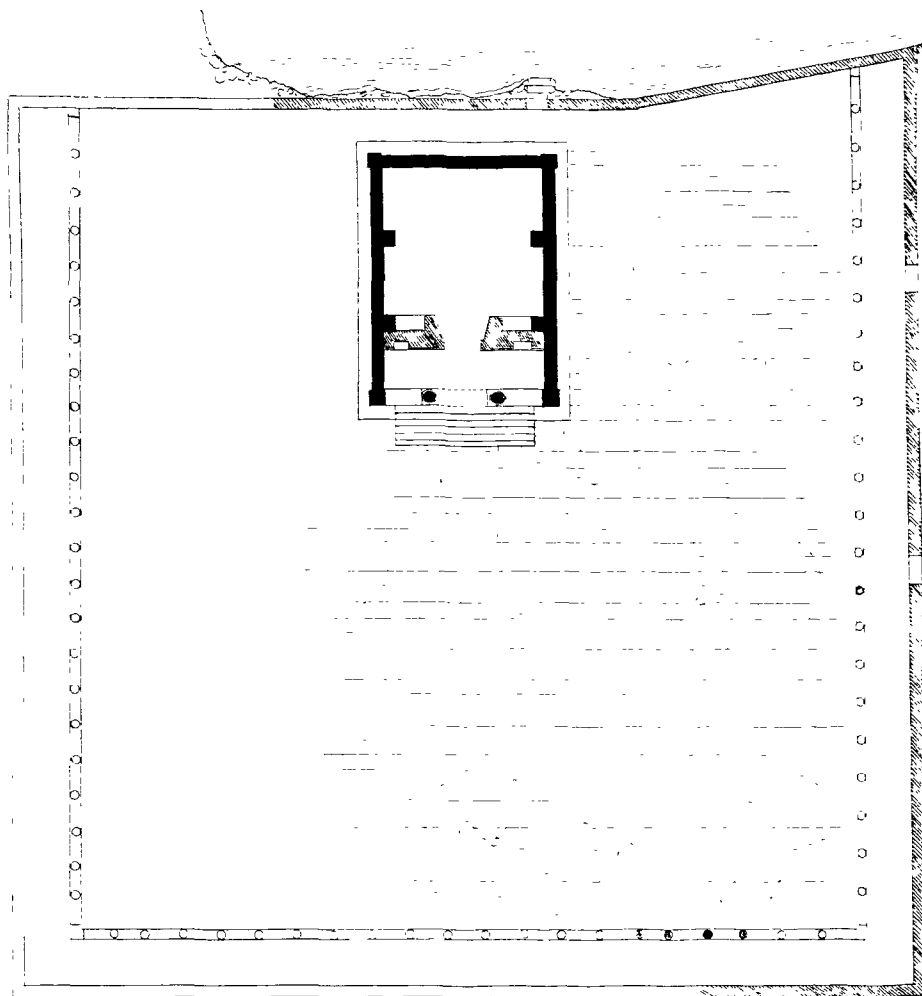
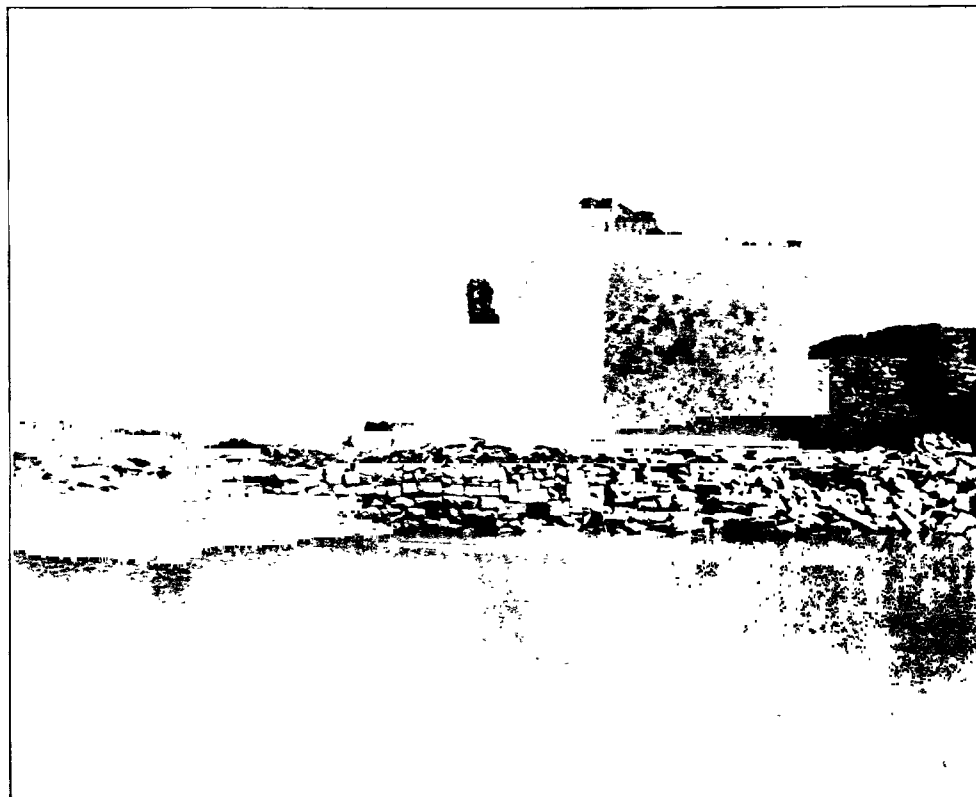


Fig. 122. Plan of temple and temenos at Mushennef.

fragments built up in hopeless confusion together with fragments from other buildings, the northern anta, the lower halves of the columns, the steps of the temple in their original position, and the disjointed members of the east wall and its portal. The essential differences between this temple and those at 'Atil are found, first, in a lower podium; second, in the carrying of the ornament all around the cella; and, third, in the order of its columns. The low podium projects farther beyond the cella walls, and has a more elaborate cap molding; its base mold is hidden. The four angles of the cella are reinforced by pilasters with elegant Corinthian caps, and the ornamented architrave and frieze are carried around on all sides of the building. It cannot be

¹Wad., 2212; Part III, insc. 380a.

stated with certainty that this arrangement was observed in the temples at 'Atil. The moldings of the podium were carried across in front of the antæ and then returned



Temple at Mushennef, from the west, across the pool.

against the steps, which were carried up to the bases of the columns. The base mold of the cella wall is of different profile from that of the antæ, which has the lines of an Attic base with ornamented scotia and toruses. This ornamentation is designed after that of some of the most beautiful of the ancient Ionic bases, the lower torus being carved with a guilloche, the scotia with

deep perpendicular grooves, and the uppermost molding with bay leaves. The bases of the columns were of the plain Attic form; the shafts were not fluted. The capitals have fallen, but in the wall of fragments are the lower halves of two capitals with double rows of acanthus leaves, and lying in front of the wall is the corresponding upper half



Ruined wall, column, and pavement of the temenos at Mushennef, looking northeast.

of one of them, showing the echinus and volutes of the Composite order. It must be, then, that, in spite of the Corinthian character of the pilaster-caps, the capitals of the columns were Composite. The pilaster-caps of the angle pilasters and of the antæ were designed and carved with great delicacy and beauty in the hard black basalt. Above them is an architrave composed of a narrow band and a fine cyma reversa surmounted by a broad band, carved with the meander and rosettes, above which is a narrow bead-and-reel molding beneath a row of egg and dart, capped with a cavetto carved with a running foliate design.

Along the outer edge of the top of this architrave a gutter was cut, which projected in front of the frieze. The frieze is as broad as the architrave, and is adorned with a spirited, flowing scroll design of slender acanthus leaves and delicate flowers surmounted by a heavy egg-and-dart molding. All seems ready to support the traditional cornice with its dentils and consoles, but, as at 'Atil, there are no remnants



Pilaster-cap, architrave, and frieze, southwest angle of temple at Mushennef.

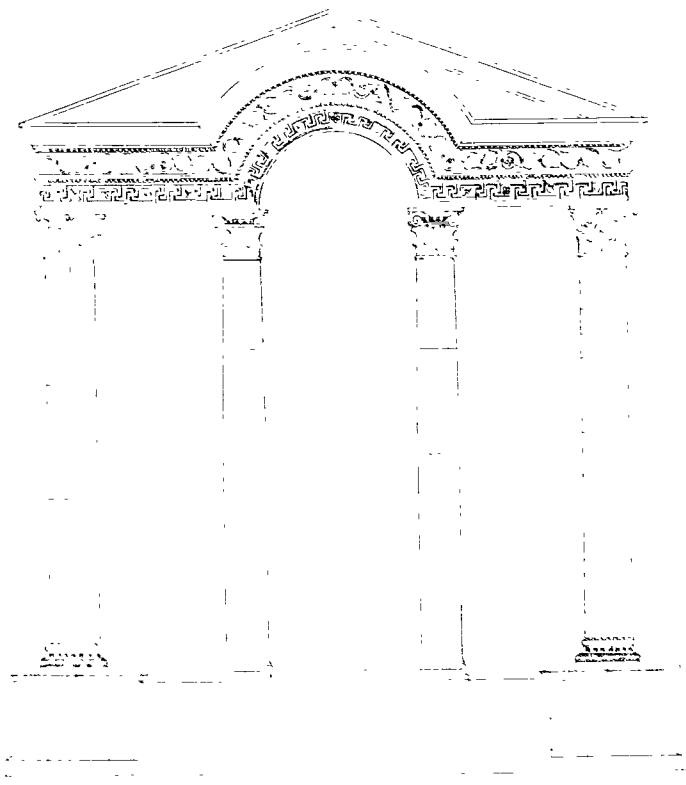
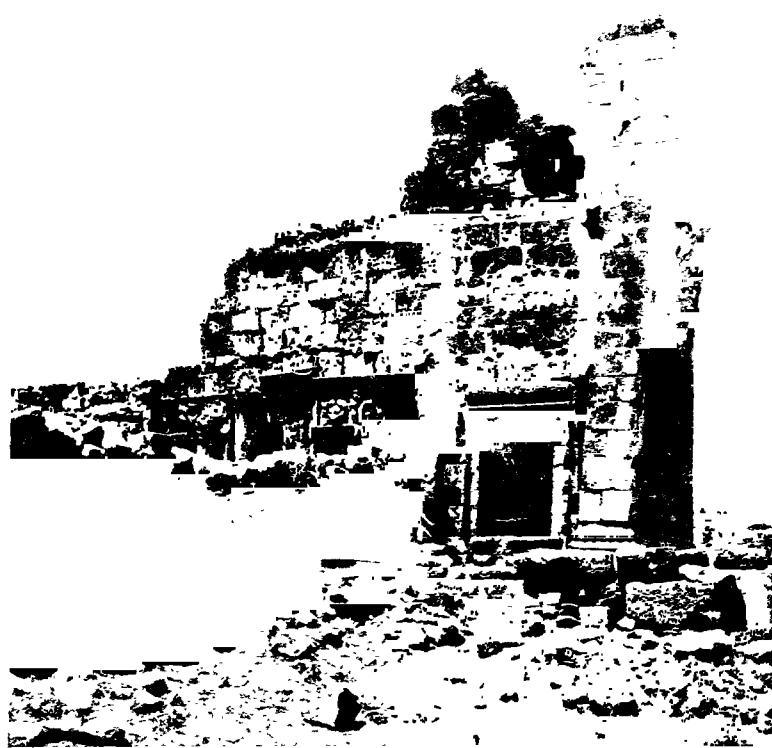


Fig. 123. Restoration of façade of temple at Mushennef.

of such a crowning feature among the scattered fragments. It is, of course, possible that these uppermost details, being the first to fall, have been completely buried in the later accumulations of debris. If these temples were roofed with slabs of stone as they appear to have been, the details of the cornice may have been carved upon the sides or ends of these slabs. Above each angle at the western end of the temple, a curious block, like the pedestal of a statue, has been placed immediately upon the frieze; but these blocks are, in all probability, a part of the late defensive construction and not of the original design. I found no details at Mushennef that gave evidence of an arcuated architrave between the columns of the

pronaos; but in view of the numerous examples of this form of construction in other parts of the Haurân, I think we are safe in assuming that it was employed here. Among the fragments built into the wall of defense, there are many which undoubtedly belonged to the east wall and its portal; but the confusion is so great and the fragments so varied that it is difficult to choose those that should be used in a restoration. There are pieces of jamb stones richly ornamented with the grape-vine, not in panels as at 'Atil, but carved in high relief upon a flat surface with a decorated molding on one side. There is a fragment of lintel which belongs to these jambs, and there are fragments of great consoles which were unquestionably the parotids of the portal. There are no signs of panels or of quarter-columns, so that we may assume that the portal was of different design from those at 'Atil.



Modern wall of ancient fragments built between the antae and columns of the temple at Mushennef.

There are short lintels, ornamented with the Greek fret, which probably were parts of niches, so that with these one could easily make a tentative restoration of the wall and its openings; but there is besides these fragments a complete doorway, with very simply molded jambs and lintel, set up, piece by piece, in the rude wall between the right anta and the column next to it. This is surmounted by a section of a broad pulvinated frieze carved to represent the trunk of the palm-tree, and above that a section of frieze with deep perpendicular flutings. None of these pieces belongs in the present order.

Another fragment in the same wall is a section of a design very similar to that of the architrave of the temple, but of different dimensions and of less careful workmanship, as may be seen in spite of the fact that it is more mutilated. This fragment bears an inscription¹ in two lines upon its lowest member. The uppermost of the two lines has been designedly effaced, but it may be possible to read in it the name Severus. The style of the ornament is in keeping with that of monuments that have been assigned to the reign of Alexander Severus. It is quite plain, from its dimensions, that this architrave could not have belonged to the entablature of the temple, and that, with its inscription in small letters, it was intended to occupy a low position. I doubt if it could have answered for the lintel of the doorway of the temple, for it is treated like an architrave, and there are no exam-

¹ Part III, insc. 382.

ples in the Haurân of lintels treated in this way. It seems to me more probable that it belonged to the portico of the inclosed temenos, of which a single column shaft is still in situ at the east side. A photograph of this fragment is given on page 319.

ḲANAWÂT. TEMPLE¹ OF ZEUS. To the same general period as the above — the latter half of the second century — may be assigned the two temples at Ḳanawât. They differ from the preceding examples more in their plans and arrangement than in their details, though there are slight differences to be noted in these. It is, therefore, somewhat difficult to determine whether they are slightly older than the others or a little later. It is hardly probable that they antedate the west temple at 'Atil, which is dated 151 A.D. However this may be, Ḳanawât, the ancient Kanatha, was a very ancient city, and there are among its ruins fragments of many periods. None of them, however, can be recognized as older than the oldest inscription² that has been found here; this belongs probably to the reign of King Agrippa I. Another inscription³ dates from the reign of the Emperor Hadrian, and has been assigned to the year 125 25 A.D., while others still⁴ belong to the reigns of Marcus Aurelius and of Commodus. Roman influence seems to have been uninterrupted in this part of the Haurân from the time of Hadrian to the time of Commodus: I think it probable that the two temples in Ḳanawât belonged to the latter rather than to the earlier part of this period.

The temple which, from the evidence of two inscriptions⁵ upon it, is believed to have been sacred to Zeus, stands in the upper part of the town, near the southern wall. It faces the north and is raised upon a low podium. In plan it is prostyle tetrastyle, with two columns standing between deep antæ. Large portions of the temple are still standing, including the two westernmost of the outer columns, the two columns between the antæ, the antæ themselves, and large portions of the cella. Within the portal are two small chambers, one on either hand, one of which connects with a staircase in the thickness of the anta wall which led to the roof. At the opposite end of the cella was a broad arch flanked by niches, two on each side, one above the other. The arch, now fallen, opened into a large recess like a rectangular apse, and on either side is a small chamber with a doorway opening upon the recess. The temple is much larger in superficial area than any of those already described, being about 30 m. long and 15 m. wide, and its height is more than proportionally lofty, the columns being ten diameters in height compared to nine diameters at Mushennef. The bases of the columns are slightly raised above the stylobate upon low plinths with paneled sides; the bases themselves are of the Attic type, and are carved like those of the antæ at Mushennef, with the guilloche and bay-leaf orna-

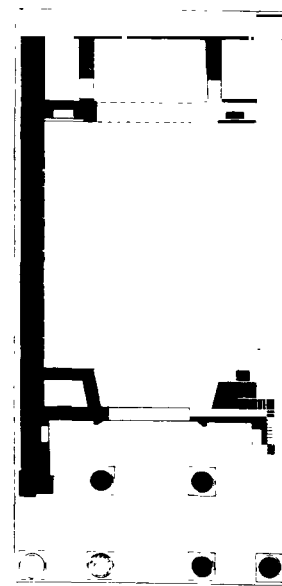


Fig. 124. Plan of temple of Zeus at Ḳanawât.

¹ Laborde, *Voyage de la Syrie*, Pl. 55, p. 117; also Rey, *Voyage dans le Haouran*, Pl. VII.

² Wad., 2329; Part III, *insc.* 404. ³ Wad., 2330. ⁴ Wad., 2231 and 2231a. ⁵ Part III, *msc.* 413 and 413a.

ment. The shafts, which are built up in twelve drums, have an appearance of great slenderness with marked entasis. The capitals are formed of two separate pieces of



Temple of Zeus at Kanawât, from the northeast.

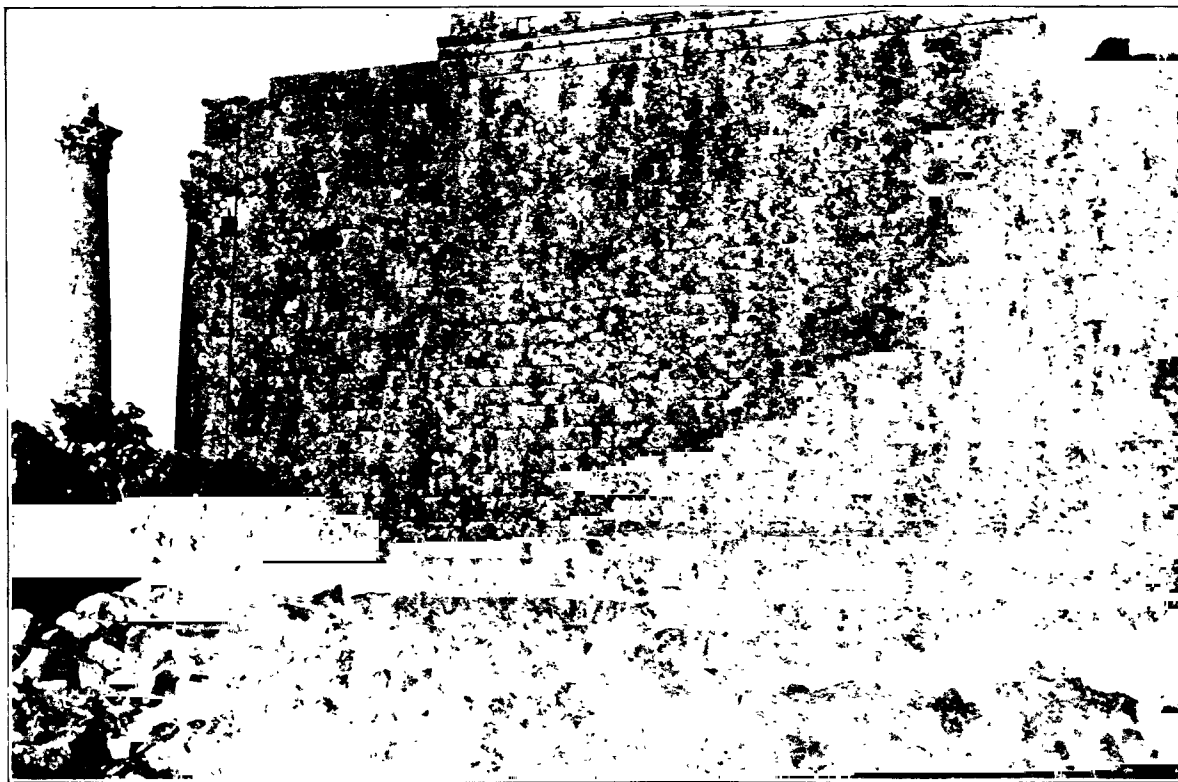
stone, and, though not much injured, they do not show the delicacy of treatment or the depth of undercutting that are manifest in the capitals at 'Atil. Only very small sections of the architrave are preserved—a small fragment above each of the two standing columns of the outer row. These show treatment very like that of the architraves of the temples at 'Atil and Mushennef—a plain, narrow band below a broad band ornamented with the meander and rosettes. There is no positive proof that there were arches above the central intercolumniations; but the increased width of these spaces, which measure about 5 m. on centers, would make it seem probable that there were arches, for the maximum span for an architrave seems to have been reached at Suwêdâ, where the space is about 4 m. on centers. Further support of the theory is to be found in the fragment of architrave above the outer column, from which an arch might have sprung. This fragment covers the entire capital and has the bands of its outer face carried around upon its side, as may be seen in the photograph. The fragment lying upon this piece of architrave is certainly not in situ. As to the form of the rest of the entablature, we may only draw a conjecture from the fragments which lie heaped about the pronaos. The frieze would seem to have been somewhat coarser than those described above, but that may have been due to its greater elevation and the greater

distance from which it was to be seen. Fragments of a Corinthian cornice are wanting here, as in the ruins described above. It is perfectly evident that the carved ornament of the entablature was not carried around the cella walls. Above the Corinthian caps of the pilasters at the four angles were two perfectly plain, slightly projecting courses, the one a continuation of the architrave of the pronaos, the other of its frieze. Above the latter is a sort of crowning feature in the form of a set of moldings composed of a bead, an ovolo, and a cavetto. On the top of this are two courses of good ashler, but these I believe to be a later addition, though they are of ancient cutting. The temple was transformed into a stronghold at some period of its history,



Columns of the outer and the inner rows in the temple of Zeus at Kanawât.

and this uppermost course seems to have formed a sort of parapet. The west wall, where these features are best preserved, is almost intact, and is one of the most beautiful



West wall of the temple of Zeus at Kanawât.

specimens of ancient dry masonry in existence, being 12 m. high and 25 m. long, and perfectly smooth from end to end, an even surface of shining black, strewn with patches of white lichen.

The minor details — the portal and the niches — are much less ornate than in the smaller temples: The doorway is extremely broad and tall, framed in a deep set of moldings of good profile without carved decoration. Over the lintel was a frieze ornamented with perpendicular grooves and capped by an overhanging cornice molding. Inside the portal, the walls of the chambers on either hand are splayed back to provide for the swinging back of the great doors. In the inner faces of the anta walls there are niches, two on either side, superposed one above the other. These are not in the middle of the wall space, but are set well at one side, adjoining the front wall of the cella. The top of the uppermost niche is only a little higher than half the height of the wall. All of these niches are rectangular and of about the same dimensions, being just large enough to accommodate a life-size statue. Their moldings are quite elaborate in profile, but have no carved enrichments. The same is true of the moldings of the arch within the cella, and the niches beside it. Here is a structure which was almost certainly roofed in wood; no system of interior columns could be devised, in connection with the width of the recess at the end of the cella and that of the inside opening of the portal, which would not make the central aisle much wider than the central intercolumniations of the pronaos, and thus elevate the arches above the level of the arch of the pediment. This temple is noticed by Dr. Porter, and is unsatisfactorily published by MM. de Laborde and Rey.

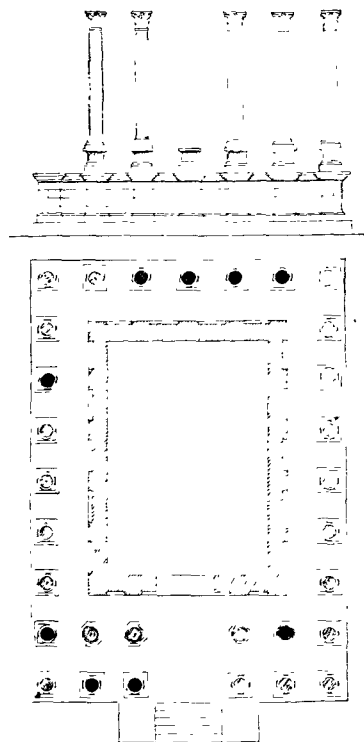
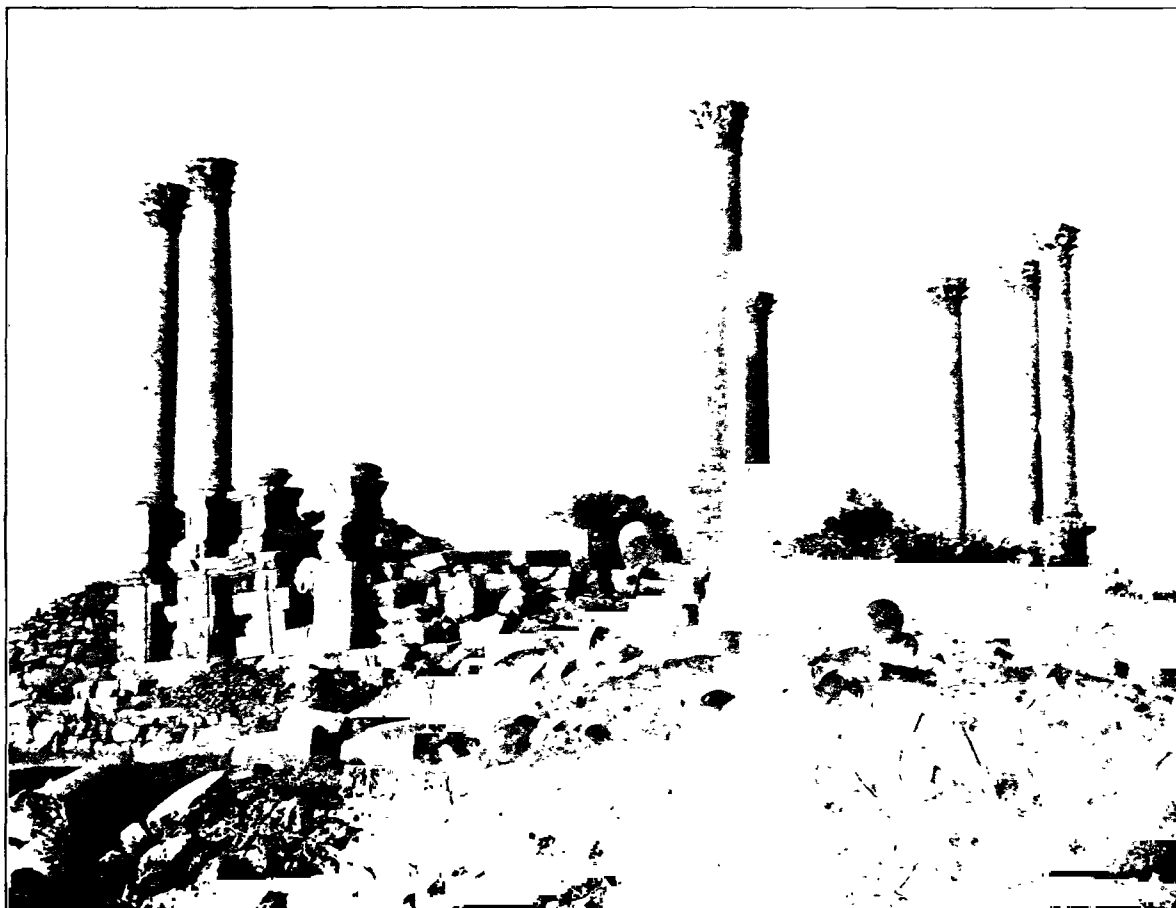


Fig. 125. Plan of peripteral temple at Kanawât.

TEMPLE¹ OF HELIOS(?). There is another large temple at Kanawât, situated far to the north on much lower ground, at the opposite end of the ancient city, beyond the limits of the walls. It has, nevertheless, a commanding situation, still high above the plain, with a superb view across the lowlands toward the snow-clad caps of the Anti-Lebanon. The temple was peripteral, and was set upon a lofty podium. Its columns of tall and graceful proportions, seven of which are standing, make it the most beautiful and impressive of all the ruins in the Haurân. M. Rey gives an approximately correct plan of this building and a sketch of it in Plate VIII; Porter gives a plan, which, however, is incorrect, and others have noticed it in their descriptions of the city of Kanatha. An inscription² which was found near the ruin indicates that this temple was dedicated to Helios. This matter is discussed by Dr. Prentice in Part III of this publication. The temple faces the

¹ De Laborde, *Voyage de la Syrie*, Pl. 54, p. 114; also Rey, *Voyage dans le Haouran*, Pl. VIII. ² Part III, *insc.* 407.

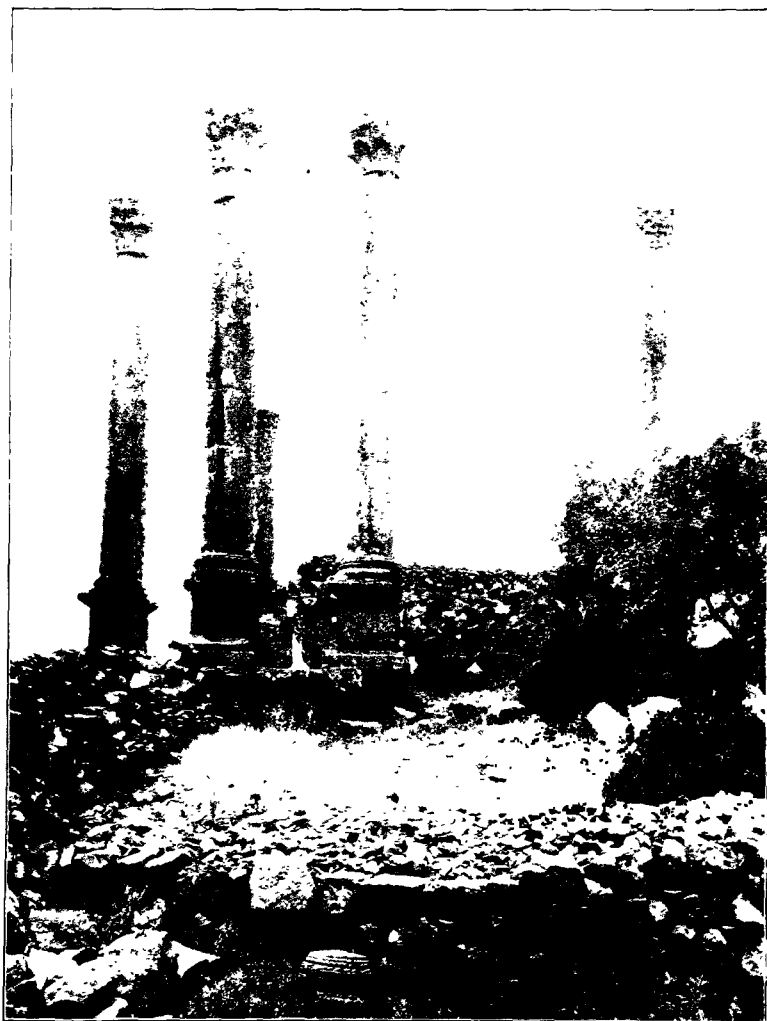
east. The plan of its peristasis is readily traced in the ruins: there were six columns in front, nine on either side (counting the end columns twice), and seven in the rear, the arrangement of the ends following that of the temple at Suwêdâ. Within the outer colonnade of the pronaos was a second row of four columns. The pteroma was narrow, and the outer face of the walls of the cella was provided with pilasters corresponding to the columns. The plan of the interior of the cella cannot be determined. In May, 1900, there were still standing in the ruins about one half of the western wall of the podium, two small sections of it below the two standing columns of the southern side, and a quarter of its eastern wall below two standing columns adjoining the steps, which



Peripteral temple at Kanawât, from the southwest.

were placed between the wide central intercolumniation. The northern half of this wall and the greater portion of the north wall are buried in soil and debris. The western part of the north wall of the podium has been torn down. At this point is the present entrance to the arched interior of the basement, which was covered with large slabs, after the manner of such constructions in the Haurân, and is now used as a shelter for cattle. The pavement of the temple, which is composed of the slabs that form the ceiling of the basement, is preserved intact except at the outer edges. Of the peristyle only the second and third columns from the northwest angle on the west end are standing, with two pedestals adjoining them on the south, the third and eighth columns from the west on the south side, the two columns on the south of the steps at the east

end, and the northernmost of the interior row of columns. The cella has been leveled to within .30 m. of the pavement, and the blocks of which it was built have been carried away. No portion of the entablature remains in situ. It would seem from the systematic demolition of the quadrated parts of the structure, and the complete disappearance of these blocks from the site, that large portions of the temple had been carried away for use in later, perhaps medieval or modern, structures. Even the sections of wall between the pilasters of the west end of the cella have been destroyed. These could hardly have fallen of themselves, leaving the sections below the columns intact, and I believe that these also would have been taken away but for the danger



Peripteral temple at Kanawât, from the east.

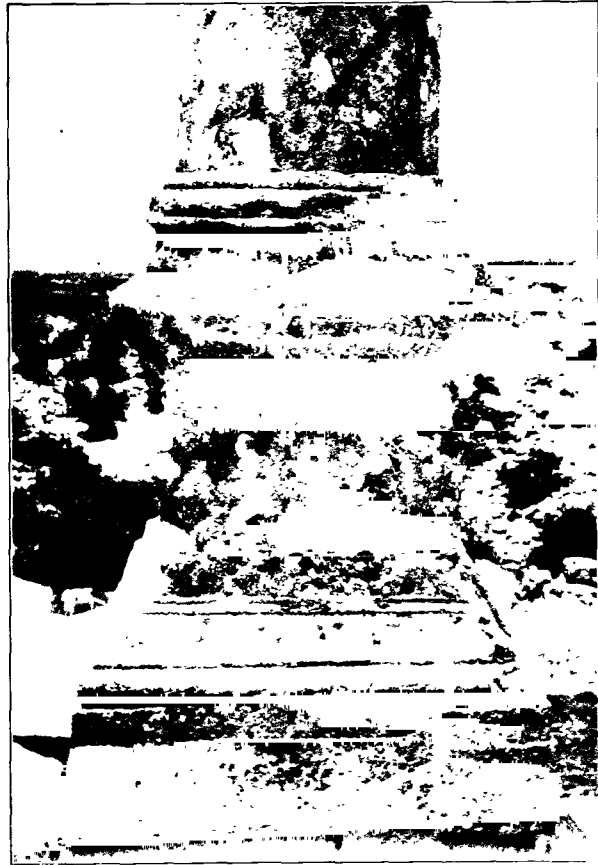
consequent upon the fall of the huge columns. Behind the revetment of well-dressed stone with which the podium is faced, the masonry is composed of large quadrated blocks laid dry, but cut with less care and precision. All about the temple are scattered architectural fragments of every description, which, on account of their shape or by reason of the carving upon them, were not found useful for building purposes. There are bases, drums, and capitals of columns, richly carved sections of architrave and frieze, broken statues and relief sculptures, but nowhere is there found a fragment of cornice, either denticulated or with modillions. The absence of this detail has been noted in the ruins of every temple in the Haurân described thus far. The details of the temple are refined throughout. The wall

of the podium, 2.5 m. high, is broken out into shallow pilasters below the columns; its base mold is a simple cyma reversa; its cap is composed of a deep set of moldings of good profile and of broad projection. Each column is set upon a pedestal about two diameters high, which consists of a plinth, a base composed of a cyma recta above a torus, a die .55 m. high, and a cap composed of two fillets, an ovolo, a cavetto and fillet, and a broad band. The upper part of the cap is cut back from the face of the band to form a sort of plinth for the base of the column. The bases of the columns are of the Attic form, and are richly carved like those of the temple of Zeus, the lower

torus being ornamented with the guilloche, the upper torus with bay leaves, and the scotia with deep perpendicular grooves in groups of three. Above the upper torus and attached to the base is a molding which takes the place of the cincture and apophyge, which should be at the bottom of the shaft. These moldings consist of an ovolo and a narrow fillet, the former carved with interlaces. Upon this the lines of the first drum of the shaft descend without any outward curve. This is probably the result of the difficulty encountered in turning out the cylinders of basalt. The shafts, like those of all columns in the Haurân, are unfluted and are built up in from five to eight drums; they are about eight diameters high, and show a decided entasis. There is an astragal at the top, with a slight apophyge. The capitals are rather more free in treatment than those of the temple of Zeus; their relief is higher and the undercutting is more pronounced, the ends of the acanthus leaves curling over with graceful freedom. The entablature is to be studied only in fragments which are essentially like those of the temple of Zeus, which in turn are very similar to the well-preserved entablature of Mushennef (see page 349). Here again the question may be raised as to whether there was not an arch above the broad intercolumniation at the east end, and I believe it may be answered in the affirmative; for the central space, 5 m., is certainly too broad to have been spanned by a single block of basalt.

Of the details of the cella very little can be known in the present state of the ruin; but in the rear of the temple are fragments of a huge conch, which probably covered a large niche or apse at the western end of the temple, where the statue of Helios may once have stood.

KANAWÂT. "SERÂYÂ."¹ This is one of the largest and most elaborately planned of all the ancient buildings in the Haurân. It bears traces of at least two periods of reconstruction within three hundred years after the original building. It was published by de Laborde, by Rey, and by de Vogüé, and is mentioned by various other writers. M. de Vogüé's publication of the building is by far the most full, but it is devoted principally to the reconstruction of Christian times. I wish, at this point, to speak particu-



Pedestal and base of a column of the peripteral temple at Kanawât.

¹ De Laborde, *Voyage de la Syrie*, Pl. 35, p. 116; Rey, *Voyage dans le Haouran*, Pl. V; de Vogüé, *La Syrie Centrale*, Pls. 19, 20.

larly of those portions of the edifice which belong to the second century—the earliest portion of the structure. The great agglomeration of buildings forms an L, the foot

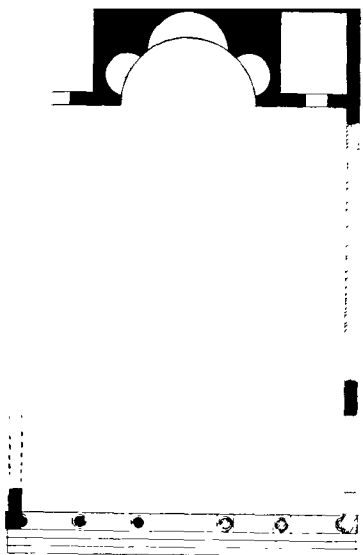


Fig. 126. Plan of oldest part of Serâya at Kanawât.

of which is formed by the oldest part of the edifice. Among the walls, columns, and fragments of different styles, the details of this most ancient portion stand out in bold relief. A reconstruction was undertaken in the Christian period; but the most important features were left untouched at this time. The plan shows a temple-like structure—tetrastyle in antis—facing the north. The façade consisted of four columns, with a wide central intercolumniation, between two antæ. Engaged columns appear on the inner faces of the antæ, opposite the columns. The walls of the antæ were pierced by large arched openings, and were not carried up to the level of the height of the columns. The side walls of this temple-like structure appear to have been rebuilt in one of the reconstructions; but the south end wall is still almost intact, and consists of a broad

trilobed apse between two small chambers. (For plan of restorations see page 403.)

It will be seen in M. de Vogüé's plan (Pl. 19) that an oriented Christian church, with triple transverse arches, was constructed within this structure. At that time an apse with side chambers was placed against its eastern wall, side walls were built blocking off the ancient pronaos and the apse, and the western wall was moved slightly farther west.

The old chambers beside the original apse were then converted into aisle chapels, and the ancient porch became a lateral portico for the church. It is the pronaos of the original building that I wish to discuss in detail. Two of its columns and one anta are still in situ. All three stand upon pedestals higher than those of the temple of Zeus, but lower than those in the temple of Helios.



Columns and anta of the early part of the Serâya at Kanawât, view looking north.

The pedestals are composed each of a square plinth, a base consisting of a torus below a cyma recta, a die only .35 m. high, and a heavily molded cap. The bases of the columns are of the Attic form and are quite plain. The shafts are less than eight diameters high and have a pronounced entasis. At about one third of the height of each column, upon its outer face, is a bracket for the support of a statue. The bracket is of one piece with one of the drums of the column, but is entirely different in form from those of 'Atil. Instead of a simple right-lined block it is a bracket, square on the top, molded at its sides, and terminating below in a cul-de-lampe adorned with flowing acanthus leaves. Above the well-turned astragal of the shaft are the capitals, of uncommonly fine and

elegant design, and composed of two pieces of stone. The abaci, unlike those of the two capitals previously described, are adorned with a delicate shell pattern. The engaged column of the anta is a half-column, and the anta itself is treated as a pilaster on the three other sides, except in the lower two thirds of its inmost face, where it was abutted by the arched wall. Its capital is thus compound,

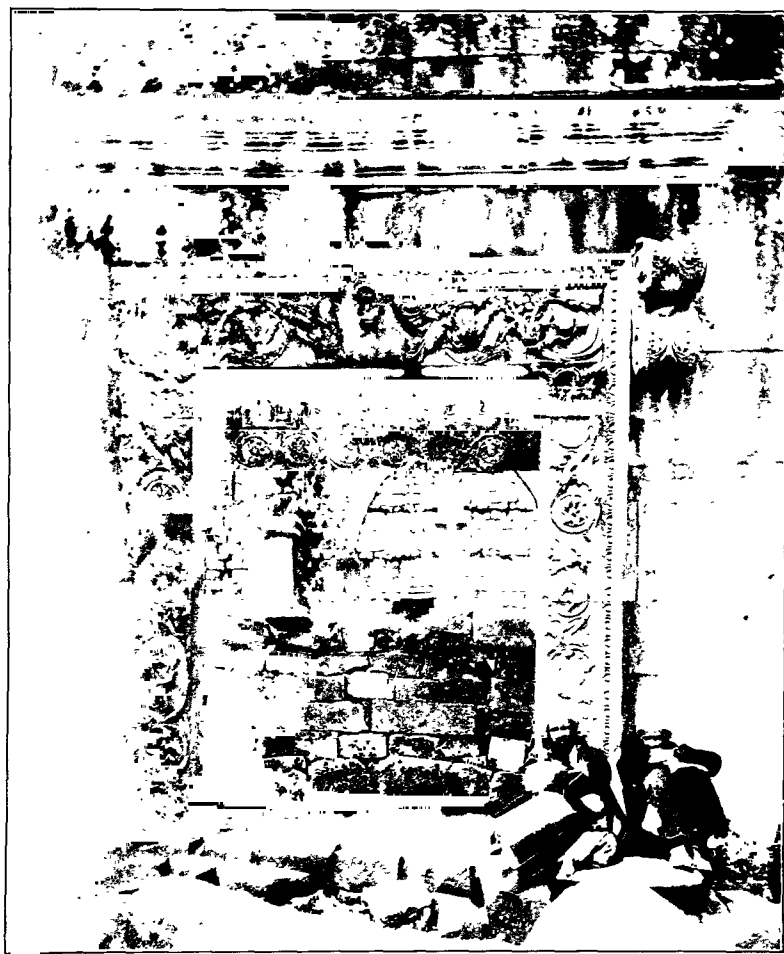


Serâyâ at Kanawât, from the northwest.

being flat on three sides and semicircular on the fourth, and it is beautifully designed to fulfil its requirements. Of the architrave nothing remains save a fragment above one of the middle columns, which shows very plainly that there was an arch over the central intercolumniation. Its outer face is adorned with the Greek meander, which is turned gracefully from the horizontal to a curved direction. Above this is a rich molding of deep projection. The other parts of this puzzling group of buildings will be discussed in their proper places.

There is but one other feature of the Serâyâ that may be assigned to this period—the magnificent portal which now forms the entrance to the ruined basilical structure in the eastern part of the group of buildings. This portal in all its details is in keeping with the pronaos described above, and I do not hesitate to believe that it was removed from the front wall of the more ancient building, and set up in the later

structure where it now stands. It is, to my mind, the most beautiful of the many sumptuous portals of the Haurân, and is, fortunately, in an almost perfect state of preservation. While similar in many details to the portals of the temples at 'Atil, it is unique in many respects. The design is simple; there are no panels and no quarter-columns, but two richly decorated jambs and a lintel, all framed within a set of deep moldings. The jambs are straight pilasters ornamented with rinceaux in high relief, and provided with Corinthian pilaster-caps. The lintel is a frieze carved like the jambs, and crowned with a molding composed of a bead and reel, an egg and dart, and a cavetto carved with a foliate scroll. This molding is returned at the ends of



Portal of eastern basilica in the Serâyâ at Kanawât.

the lintel and carried down along the pilasters which form the jambs. But it is the design of the rinceaux and their execution that appeal to us above all else. The pattern is one of a running sort of acanthus, with large lily-like flowers within its scrolls, which stand out from their background in relief ten centimeters high. There was presumably a head in the center of the lintel, for it is plain that some obnoxious figure was chopped off by the iconoclasts of early Christian or Mohammedan times. At the ends of the lintel are large parotids or consoles, which now have no other than a decorative function. They are beautifully carved with the acanthus leaf. The relieving-arch above the lintel and the cor-

nice are plainly of a different epoch from that of the doorway. The way in which the sculptor has carried out the exquisite design of this portal in the hard basalt is a marvel to any one who is acquainted with that unyielding material: the deftest artists of the Renaissance seldom wrought a more graceful design or with greater delicacy in the finest of marbles. The temple-like structure, then, with its portico, tetrastyle in antis, its apsidal south end, and this sumptuous doorway, must belong to a period of the highest development of art in the Haurân. From the lowness of its columns, the plain treatment of the bases, and the higher relief and greater freedom of the ornamental details, the temple should probably be placed earlier than the other two

temples in this same town. There are further refinements about its carved ornament, especially in the treatment of the brackets upon its columns, and of the consoles beside the portal, which place it in advance of the temple at 'Atil which dates 151 A.D.; and it is not impossible that the building may be even earlier than that date — a monument of that pure and elegant style which preceded the epoch of the Antonines. If this be true we may not be far astray in assigning the temple to the age of Trajan or of Hadrian. The building faced a broad court, paved with evenly hewn blocks of basalt, which reminds one of the paved temenos at Mushennef. This pavement may still be traced for a long distance on the west of the temple, where it is employed by the Druse inhabitants of Kanawât as a threshing-floor.

Sîr. GATEWAYS. The monumental gateways of the forecourts of the temple of Ba'al Samin at Sîr have already been mentioned in the description of the temple itself, where it was stated that the outer gate of the outermost court, and the gate between that and the middle court (A and D on plan, see page 335), were built in Roman imperial times. There can be no doubt that they belong to the early period of the Antonine emperors. Both gateways are designed on a triple plan, like a triumphal arch with three openings. Both are almost completely demolished, and though all their members are lying about in the ruins, no one has ever attempted to make a restoration of them. M. de Vogüé makes the barest mention of them, but gives no description. The fragments, though very badly broken up, are among the most beautiful specimens of architectural decoration in the Haurân. Few of the parts seem to have been removed, but the amount of debris with which they are mingled in the ruins makes a restoration of either a difficult task. The two faces of each gateway were dissimilar, and this adds greatly to the difficulty, for it is practically impossible to tell which of the details belonged on one face and which on the other.

In the ruins of the middle gateway — that between the outer court and the middle court — are fragments, inextricably mixed, of two portals of widely different dates. On one side we have, partly in situ, the jambs and other portions of a gateway of Agrippa's time. These have been described in Chapter X, page 318; but on all sides of these fragments are extensive remains of a Roman gate. Whether one face of the gateway was left in the old style and the other face was adorned in the new style, or whether the old gate was completely concealed behind the later structure, nothing short of a most careful piecing together of all the fragments can ever demonstrate. The design would seem to have been that of a wall pierced by three openings, the central opening being a little larger than those which flanked it. The openings were treated as ornamental doorways, rectangular in form, not arched. Ornamental columns and entablatures were applied to the face of this wall with its three openings, but how these were arranged we do not know. The principal details found in the ruins are the jambs and lintels of the doorways, and capitals of the Corinthian order,

beautifully carved, with a neck-band of meander and star pattern below the astragal. The most interesting fragments, however, are those of the jambs and lintels, the former being almost a facsimile of the jambs of the fine portal at ẖanawât, and being of the same width, about fifty centimeters. One could easily believe that both monuments had been executed by the same artist. The rinceaux of acanthus-like scrolls,



Fragment of jamb of middle gateway at Si'.

the deeply carved lily-like flowers, the delicate quatrefoil leaves interspersed here and there, and the outer molding composed of a bead and reel, an egg and dart, and a cavetto carved with trefoil leaves, are all identical with the ornament of the doorway at ẖanawât.

The pilaster-caps which crown the jambs at ẖanawât were

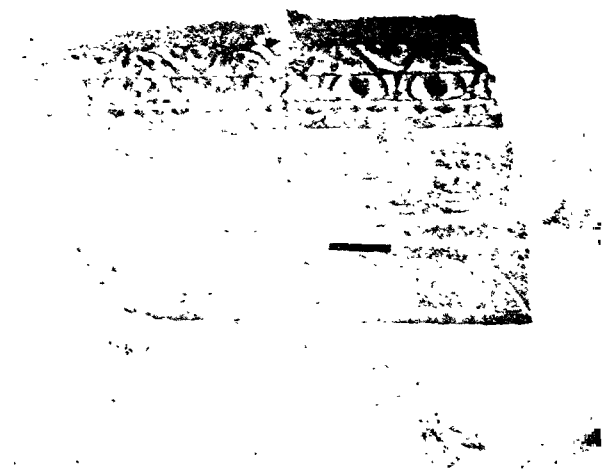
not found at Si'; but that does not mean that they are not there, hidden in the debris. The design of the lintel at Si' is very like the other, with its broad frieze of foliage and its framing molding, which is a continuation of the moldings of the jambs; but there is a slight difference in the details of its carving. At the right end of the lintel — the portion best preserved — a figure, probably that of a nymph, has been introduced into the scrolls of foliage. The figure reclines gracefully among the branches of the rinceau; it has been almost completely defaced, only one foot and an anklet above it having escaped the hammer. Other fragments of the lintels show that they were full of figures, not only of the human form, but of animals and birds. This second ornamental gateway of Si' and the portal of the Serâyâ at ẖanawât must be classed together. The former was undoubtedly the first structure set up at Si' after the period of the Idumean dynasty, since it forms the entrance to the first of the outer courts built in front of the temple of Ba'al Sam'in. The outer or the third gateway, as will be shown presently, is built in the style of the doorway of the temple at 'Atîl which is dated 151 A.D., and it is certain that this third court with its gateway was constructed after the completion of the second court and gateway. It seems most probable, therefore, that the latter belonged to a somewhat earlier date, and, with the portal at ẖanawât, should be assigned to the time of Trajan or of Hadrian.

The third gateway preserves a few more of its parts in situ, but it was a very elaborate structure, and the mass of fragments heaped about it renders a restoration very difficult. It was situated at the edge of the steep hill at the top of the ascending road. Large portions of its ruins have rolled a long distance down the slope in hopeless confusion. As has been intimated above, this triple gateway was an enlarged and multiplied facsimile of the doorway of the temple in 'Atîl. There are no traces of

free or engaged columns in its ruins, but fragments of pilasters and quarter-columns like those at 'Atil are in abundance. Besides these there are large pieces of the entablature. Two fragments of an inscription¹ were found among these remains, but neither of them gives a date. The best-preserved portion of the structure is found at the right side of the right-hand portal (outside); here we have two sections of a panel which formed the jamb, a grooved quarter-column adjoining it, and a fragment of another panel which formed the outermost decoration on the right side of the portal. The first panel was decorated with a grape-vine pattern, the outer panel with an acanthus rinceau. The two panels and the quarter-column between them are raised upon a plain dado with a simple molding at the top, the surface of which is broken up to follow the plan of the features above it. Upon the plain surface below the jamb panel is one of the inscriptions.² The outer faces of the two piers between the central and side openings of the gateway simply repeated the decoration of this outer right-hand pier. There were two pilasters in the middle, flanked on either side by a quarter-column and a panel upon the jambs of the portals. The doorways were arched; the moldings of the archivolts sprang from caps at the top of the jamb panels. There are fragments of two kinds of architraves, and it is probable that these belonged to the two different faces of the gateway. The difference between the two kinds is not great: both have a narrow band at the bottom, then a broad band adorned with meanders, figures, and masks, and above this a molding composed of a bead, an egg and dart, and a cavetto carved with trefoil pattern; but one set of fragments has an inscription in monumental letters upon its lowest band (see photograph of fragment No. 1), while the other has a molding composed of a continuous row of small eggs between the lower band and the meander, and the same sort of molding inserted in place of the bead and reel above the meander. The architrave pieces, with the inscriptions upon them, would certainly seem to have belonged above the central opening, while the other piece (see fragment No. 2) which lies next



Right side of northernmost portal of gateway at Sir.
looking east.

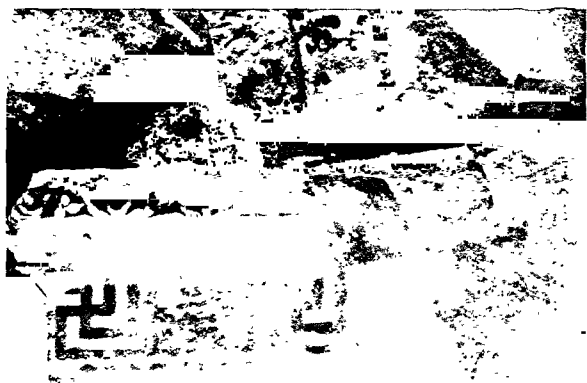


Fragment No. 1 of architrave of gateway at Sir.

above the central opening, while the other piece (see fragment No. 2) which lies next

¹ Part III, insc. 432.

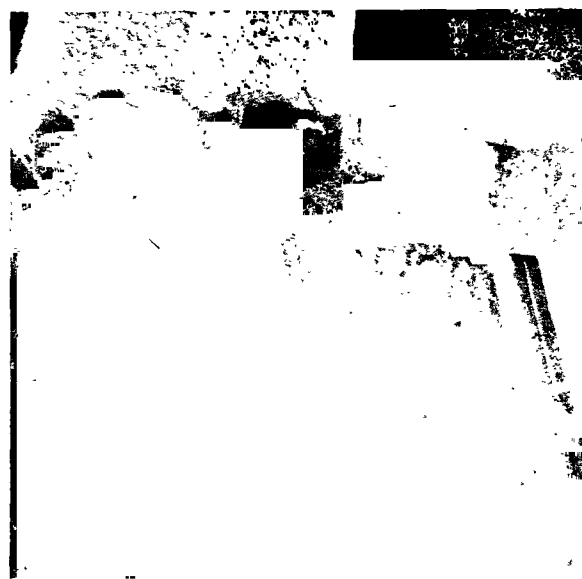
² Part III, insc. 431.



Fragment No. 2 of architrave of gateway at Sir.

in the debris may have been inserted in these spaces. The remaining fragments consist of sections of a slightly pulvinated frieze crowned with an egg-and-dart molding, and a heavy cavetto carved with honeysuckle ornament; this would naturally be placed above the architrave. There is another important carved fragment lying in these ruins, which is difficult to place on the façade of the gateway described above, for the reason that as sculpture it is far inferior to the other pieces. It is a section of frieze ornamented with a large bust, and a garland of leaves and fruit with a bird above it, all more coarsely carved than the architraves and friezes described above. The head is barbaric in treatment, and the

to the right jamb of the right-hand opening would seem to be near its original position. The quarter-columns and the panels adjoining them, following the design of the doorway at 'Atil, were probably carried up to support the architrave. If the side arches were lower than that between them, there must have been spaces between their tops and the architrave, which was carried upon the tops of the quarter-columns. I have suggested in my restoration that the dovetailed plates which were found



Fragments of frieze, quarter-column, and panel of gateway at Sir.

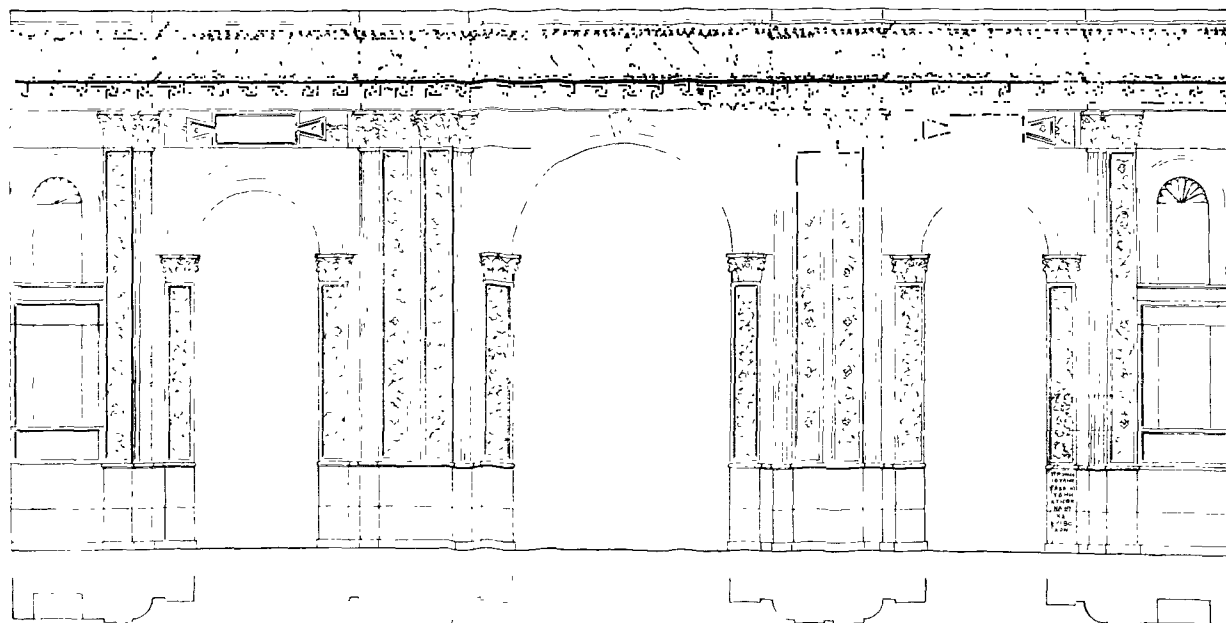


Fig. 127. Restoration of east face of outermost gateway at Sir.

leaves of the garland and the bird are crudely wrought when compared with the delicate faces and rinceaux of the other fragments (see photograph on page 00). I am inclined to believe that this bit of carving belonged to some other monument which stood outside the gate, which was buried in the fall of the portals.

SHAKKĀ. BASILICA.¹ This building was excellently published by M. de Vogüé, but I shall introduce it here as an illustration of the transitional style, a style part classic and part native, that comes between the style of the Roman period, as we find it in the Haurân, and that of the third century, which is very different from it. In assigning a date to this structure, M. de Vogüé hesitates between the second and third centuries; but if we compare its details with those of other buildings in the Haurân which were certainly built before the middle of the third century, I think we need not hesitate to place its date in the last quarter of the second century, in the reign of Commodus or Septimius Severus, both of whom are amply represented in inscriptions throughout this region. The plan is that of the arched basilica peculiar to the Haurân, and described on page 314, with three aisles, but having three doorways in either end. It is not possible to state with certainty that there was a porch of columns in front; but judging from an observation of the façade, it is probable that there was such an arrangement, as we shall see

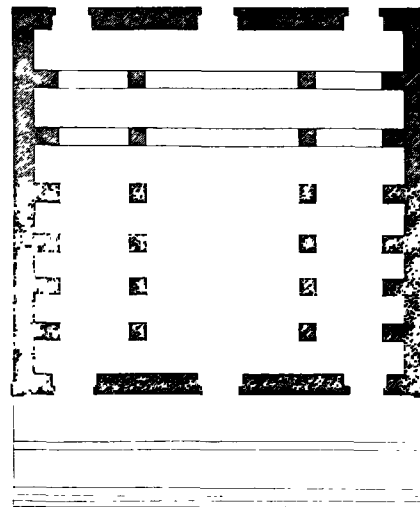


Fig. 128. Plan ² of basilica at Shakkā.

later; but all vestiges of columns have disappeared.

The construction of the interior, as we have said, is purely Haurânese. There were six sets of transverse arches in close proximity, each set consisting of a broad central arch, with two stories of arches on either side. Longitudinal arches connected the transverse arches, at the crown level of the lower side arches, and carried the flooring slabs of the galleries. There is just enough of this interior structure preserved to show that M. de Vogüé's drawings are



Arches of north aisle of basilica at Shakkā, looking west.

¹ La Syrie Centrale, Pls. 15, 16.

² From La Syrie Centrale, Pl. 15.

quite correct. The only ornament employed in the interior consisted of the moldings of the piers which supported the arches. These consist, in the lower story, of a fillet, an ovolo, a cavetto, and a fascia, in the upper story of a simple cyma recta. The stonework of the piers and arches was of highly finished ashler, but that of the spandrels as we see it to-day is of inferior quality and rather crude. But I am inclined to the belief that much of this is due to late restorations; for it is evident that the building has been often repaired, and much of its lower story is now filled up with modern dwellings. A notable feature of the arches is that the width of the voussoirs is much greater than their height.

The composition of the façade is most simple and dignified, consisting of a broad central portal and two smaller side doorways, the broad space on either side of the



East façade of basilica at Shaqqā.

central opening being adorned with an ornamented niche. The angles are provided with shallow pilasters, and there would seem to have been no less than four rectangular brackets for statues, arranged one on either side of the lateral entrances. The ornament begins with a delicate base mold, consisting of a torus and a cyma recta; this breaks out to form bases for the corner pilasters, and is stopped against the door-jambs. It will be noticed that this detail is omitted from buildings of the third century in this region. The thresholds consist of a high step, molded across the top and down the sides; upon this the jambs rest. The frame moldings of the central portal are broad and quite elaborate, consisting of a narrow fascia next to the opening, a broad pulvinated member between two cyma reversas, and a deep cymatium. At either end

of the lintel is a large console ornamented with acanthus. Resting upon these and the lintel was a broad frieze ornamented with perpendicular flutings, curved at the top and half filled with a cable below; at the top of the frieze is a delicate egg-and-dart molding. Above this flat frieze is another frieze-like member, pulvinated, adorned with a rich rinceau of acanthus leaves, and surmounted by an egg-and-dart molding. Upon this was set a cornice with corona and cymatium. The side portals are simpler; their frame moldings consist of a narrow and a broad band, separated by a bead, and inclosed within a projecting set of narrow moldings composed of a fillet, an ovolo, a cavetto, and a flat face. There are no consoles. The frieze is adorned with flutings, like that of the main portal, and is crowned with a salient cymatium.



Southern half of east façade of basilica at Shakka.

One of the niches is preserved intact; it is tall and narrow, of semicircular section, and terminates in a well-carved conch. At its base a ledge in the form of a delicate cymatium projects in front of the niche, and is carried a short distance on either side of it. Upon this, on either side of the niche, is placed a long plinth block, one half resting on the ledge, the other projecting beyond its end in a curious manner. This plinth receives the bases of two engaged and coupled colonnettes, one of which rests upon the part of the plinth above the ledge, the other upon its projecting portion. The colonnettes are of the Ionic order, with delicately carved bases and capitals, though the design of the latter is rather free. The pediment is carved from a single stone; its lower member, which consists of two fasciæ and a broad cymatium, is curved

above the semicircle of the niche. The raking cornice is a simple cavetto and a fascia. Below the apex of the gable was a small figure of an eagle, and above it a small bracket which was probably intended to support another figure. The whole design of this niche may be taken as a reduced copy of the temple façades of the Haurân. The broad arch above the central intercolumniations is particularly suggestive in this regard, and it may be that the heavy cyma recta of this little entablature may give the key to the design of the crowning member of the temples, which is missing in all the existing ruins in the Djebel Haurân.

The one preserved corner pilaster is carried up to the level of the cornice of the side portal, where it receives a cap. Above this one may plainly see the springers of an arch, which is good evidence that there was a portico in front of the basilica, with arches in its antæ, or end walls, like those at ẖanawât. In front of the basilica are a number of fragments of a beautiful cornice, consisting of a bed mold of dentils below an egg and dart, a corona supported by slender modillions, and a heavy cymatium. The face of the corona is carved with perpendicular grooves; above this is a delicate bead and reel. The cymatium is adorned with anthemions. It would seem as if this cornice could have occupied no other place than in the entablature of a colonnade; for it is scarcely possible that so elaborate a crowning feature would have been placed above the simple wall of the façade.

CHAPTER XII

PAGAN ARCHITECTURE IN THE DJEBEL HAURÂN—*Continued*

ROMAN PERIOD (200–300 A.D.)

SOON after the beginning of the third century A.D., a change seems to have come over the classic architectural style of the Djebel Haurân. The florid style which flourished under the Emperor Caracalla at the opening of the century at Ba'albek found no representation in the architecture of the Haurân. The style of the Antonines in this region was followed by a development in classic architecture which is curiously reserved, not lacking in delicacy, but a little meager, perhaps, in the application of its ornament, and somewhat erratic in its proportions. If we are correct in following M. de Vogüé in placing the palace at Shaḡḡā in the third century, we have in this monument an excellent type of the style of architecture that succeeded the imperial style of the second century in the Haurân. In this monument we still find dignity of plan and design, refinement in the treatment of details, and delicacy in the execution of the carving; but there is an indefinable sentiment in each of these characteristics that carries us far from the style of the monuments described in the last chapter.

Base moldings are unaccountably done away with, angle pilasters are rare, new profiles are introduced in the moldings of doorways, the jambs are elevated upon claw-feet, which looks like a return to the pre-Roman models of Si', new designs appear in the main lintels, the relieving-arch is conspicuous above the portals, windows appear in strange designs, while the crowning moldings depart entirely from classic precedent and assume the form of a huge cymatium. These characteristics, if they may be taken as expressive of the art of the beginning of the third century, do not apply to that of the remainder of the century. There can be no doubt that Shehbā, which has been definitely identified with the ancient Philippopolis, was built about the middle of the century, and for the most part during the reign of the Emperor Philip (244–249 A.D.). In the ruins of this ancient city we have ample illustration of the architecture of the period in temples, baths, monumental gateways,

a theater, and a palace. We may devote considerable space to the architecture of this city, and we shall see that the style there illustrated departs absolutely from the canons of the period of the Antonines in the Haurân, and far from the type represented in the palace at Shaqqâ, which has been assigned to the beginning of the century. These and other buildings which may be definitely assigned to the reign of Philip, together with structures that undoubtedly belong to the end of the century, are very interesting studies as showing how widely the paths of classic architecture in the east and in the west had diverged at the time when Diocletian built the palace at Spalato, just before Christianity assumed the rôle of architect in the beginning of the fourth century. The architecture of the middle and the end of the third century shows the first signs of decline that are visible in the Haurân: dignity and grace of design are lost, refinement of details is gone, laxity takes possession of the execution of the ornament, and mediocrity prevails in everything. The reason for the decline in the architecture of the Haurân seems to be coördinated with that for the decline

in classic art all over the Roman world in the third century; but the changes which preceded it and the appearance of new elements, developments which are not to be traced in other phases of classic architecture, are not so easily explained, unless we accept the hypothesis that they are the expression of native talent which had gained strength and confidence during the century preceding, when art almost purely classic was being fostered in the country by Roman governors, and was only now beginning to make itself felt.

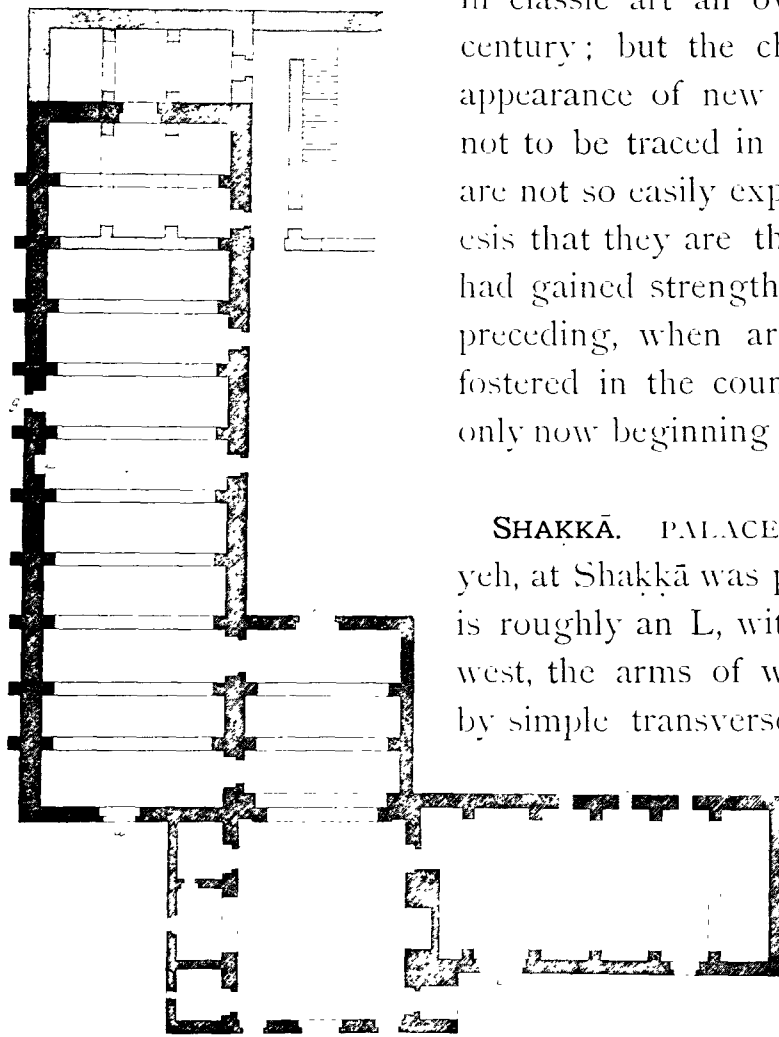


Fig. 129. Plan of palace at Shaqqâ.

SHAKKĀ. PALACE¹ The palace, or so-called Kaisariyeh, at Shaqqâ was published by M. de Vogüé. Its plan is roughly an L, with its longer axis running east and west, the arms of which consist of long halls spanned by simple transverse arches of wide span, which sup-

ported a roof of stone slabs in the ordinary fashion of the Haurân. At the point where the two arms meet is a large, square apartment which was in all probability covered with a dome. This apartment has three portals in its eastern wall—a large central portal with a broad, open relieving-arch above it, and a small doorway on either

¹ La Syrie Centrale, Pls. 8-10.

² From La Syrie Centrale, Pl. 8.

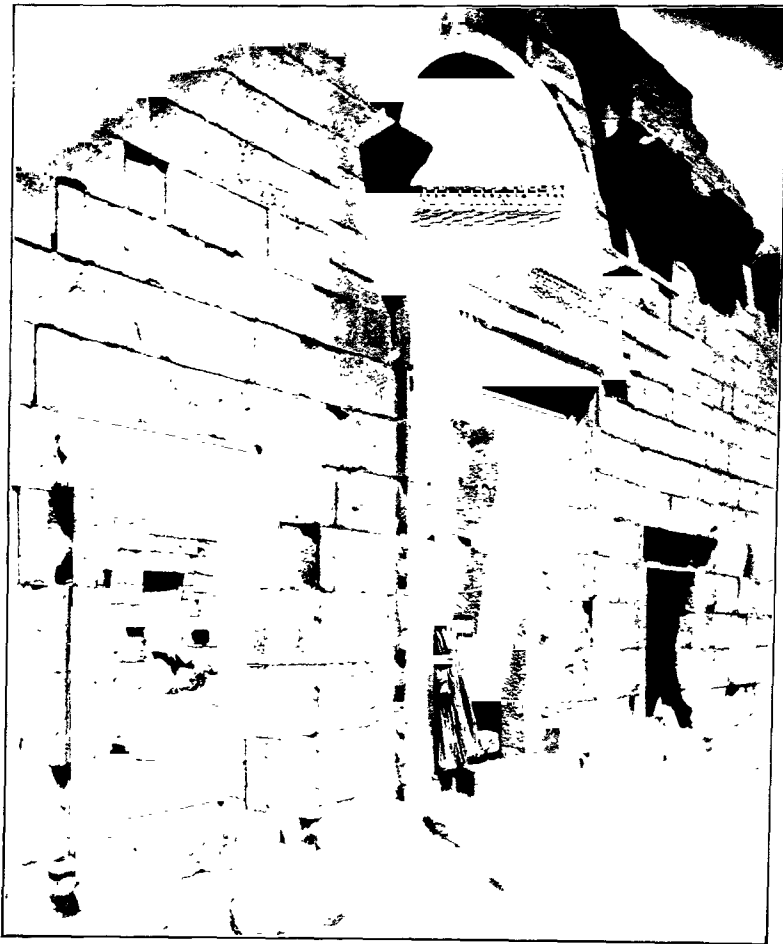
side. This was undoubtedly the main façade of the building. The square chamber (A) is flanked by three small compartments on its southern side, and to the west is a chamber (C) almost square, spanned by two transverse arches. The longer arm (B) of the L, which extends to the west, is not carried along the south side of the great square chamber, but begins at its southwestern angle, beside the other square apartment. It was spanned by ten transverse arches, and had a doorway and a window on the south side, two doorways on the north, and a large and well-designed window (*a*) in its east wall, which opens upon the angle formed by this wall and the side wall of the main square compartment. The northern arm of the L is shorter, having but five transverse arches. There are simple, broad-arched niches of rectangular section in the interior of the walls of the main square chamber, and a richly ornamented niche (*d*) of large proportions in the interior of the south wall of the long arched apartment to the west, which would indicate that these were halls of public assembly, constituting, perhaps, the official portions of the palace of the Roman governor. If there were domestic apartments connected with the palace, they have perished, as M. de Vogüé says; for the four large apartments still preserved can hardly be thought of as ever having had a domestic purpose, and the three small rooms, from their position, could not have been other than antechambers to the main hall.



Kaisariyeh, or palace, at Shakka, from the southeast.

This building presents a number of interesting features in construction. The long hall toward the west consisted originally of two stories, the lower of which is now filled with the debris of the fallen high arches and roof slabs. The lower story, which was entered by a doorway, below the window to be seen in the photograph, was undoubtedly spanned by low arches corresponding to the high arches above,

which carried slabs of stone to form a floor for the upper story. The high arches of this hall sprang from deep pilasters on either side, and these were reinforced on the outside by buttresses of considerable depth, which are still to be seen on the south side. The ground rises abruptly on the north of the long hall, and the floor of the main square chamber, which was laid upon the solid rock, is on the same level with the artificial floor of the long western hall. This square chamber seems to have been covered with a dome, supported above the angles of the square by slabs which were



Portals of the palace at Shakkā, from the southeast.

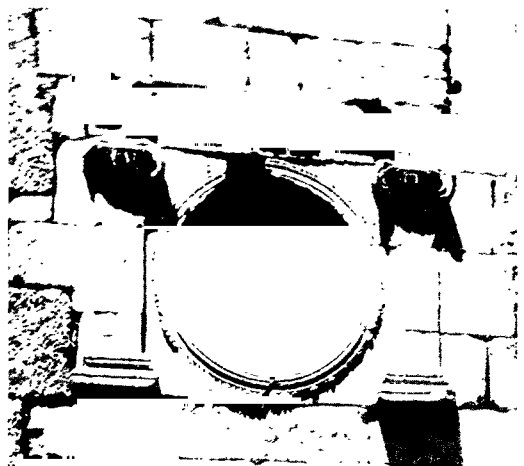
laid across them, changing the square to an octagon. M. de Vogüé suggests that this dome was of hemispherical shape, but I am inclined to believe that it was a tall ellipse (see page 315).

The design of the exterior is severe in the extreme, yet it is relieved by a few ornamental details which are of more than ordinary interest. The walls are built of well-finished ashler, unrelieved by base mold or angle pilasters. The ornament is concentrated upon the three portals of the façade, the windows of the long hall, and certain interior details.

The great central portal and the two side portals are similarly treated, so far as their frame moldings are concerned: two flat bands separated by a quirk are carried

up the jambs and across the lintel; outside of these is a deep molding consisting of a fillet, an ovolo, a cavetto, and a fascia. This group of moldings rests, on either side of the doorways, upon claw-like feet. The side entrances have no door-cap above them, and the wall over the lintels is perfectly plain, but the great central portal is surmounted by an elaborate frieze and cornice beneath a broad relieving-arch. The frieze is a cavetto in section, and is ornamented with perpendicular grooves suggestive of Egyptian sources. Above this is a deep ovolo carved with conventionalized oak leaves lying horizontally, and with an upright acanthus leaf at either end by way of a finish. The ovolo is surmounted by a bead and reel and an egg-and-dart molding which carries a row of dentils, above which are set the bed mold and the consoles of the cornice. The cornice is finished off with a bead and reel and a cymatium

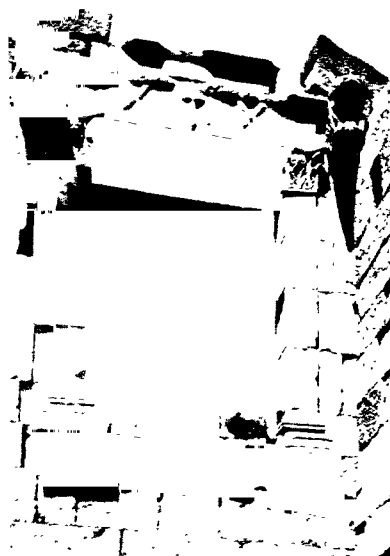
carved with an acanthus design. The arch above the portal is perfectly plain. At the level of the crown of the arch above the portal, a deep overhanging molding, in



Oculus, originally above large window in palace at Shakkā.

profile a cyma recta, is carried across the façade, arching above the portal in a great elliptical curve — not a semicircle, as it is represented in M. de Vogüé's plate — which may suggest the lines of the dome above it.

There seems to have been an Attic story above



Window in east wall of long hall of palace at Shakkā.

the chief molding on either side of the arch, four courses of which are still in place; but there is no indication that this was pierced with windows.

The remaining exterior features of interest are windows, of which there are three, all of them shown in Plate 10 of "La Syrie Centrale." The great window at the east end of the long hall is still partly intact. The lower opening of the two, with its molded sill, its delicately carved pilasters, and its lintel, adorned in Christian times with three crosses, and flanked by florid consoles, still remains as M. de Vogüé saw it; but the beautiful little oculus shown in Plate 10, with its diminutive Ionic pilasters, its molded cornice, and the rich moldings about the opening, has been removed to the interior of the building, where it stands above the doorway of the *madâfeh*, or public room, of the village, which occupies the small rectangular chamber



Buttresses and window in south wall of palace at Shakkā.

west of the great square hall, the broad original opening between the two compartments having been walled up and finished with a small doorway and a window above it, this window being the ancient oculus. Only the sill of this portion of the window still remains in its original position above the great rectangular opening. Window No. 2 in Plate 10, on the west side of the shorter arm of the L, is still quite perfect, and No. 3, in the south wall between two buttresses, remains one of the most chaste and beautiful little windows in the whole range of ancient architecture. The



Niche now used as a doorway in south wall of long hall of palace at Shakka.

opening is tall and narrow, and quite plain but for a simple wreath carved in relief in the middle of its lintel (this is omitted in Plate 10); but the window is fitted with a plaque that offers a suggestion of early tracery. This consists of a plate carved all around the outside with a rather heavy bead and reel, and provided with an opening of fantastic shape, semicircular at the top and bottom, and serrated along the sides, as may be seen in the photograph. The interior carvings of this *Kaishariyeh*, though not profuse, are of particular beauty and of especial interest in this locality, where the ornament seems to have been confined usually to the exteriors of buildings. The moldings which form the caps of the wall piers that

carried the transverse arches of the roof are of a delicate and classic profile, consisting of a broad fascia, a fillet, a bead, and an ovolo crowned with a cavetto and a narrow band. The brackets, which seem to have been inserted in the walls for the support of busts or statues, are gracefully profiled, but plain in their moldings. The chief ornamental feature of the interior, however, so far as we may discover from the present state of the ruin, was a large niche in the south wall of the long hall, marked *d* in the plate of "La Syrie Centrale." The thin wall at the back of the niche has been broken through in recent times, and it now serves as a doorway. The niche was rectangular in plan, with a projecting sill and arched top; it might have held a statue of heroic size. The moldings of the sill consist of two flat bands surmounted by a heavy cyma recta; from this, on either side, rise two pilasters with well-molded

Attic bases, plain, slender shafts, and Corinthian caps of remarkable delicacy and beauty. Immediately from the caps, without any suggestion of a horizontal member, springs the arch, which has the profile of an architrave, such as is found in the more ornate buildings of the second century in this region. Its broad lower member is carved with a charming design—a rinceau of grape-vine and pomegranate—in high relief; the upper member is a group of carved moldings, a bead and reel, an egg and dart, and a cavetto of slender foliate designs, all executed with the finest technique. The keystone seems to have borne a bust or other object obnoxious to the iconoclasts, for it has been completely defaced. The whole design is one of such grace and refinement that it might easily be assigned to the best period of architectural decoration in the Ḥaurân. This niche and the window in the east end of the same hall again recall the interesting similarity between the classic architecture of the Djebel Ḥaurân and the early Renaissance of Italy, and show the independent yet thoroughly artistic spirit of the architects of the Ḥaurân country. The other window shown in M. de Vogüé's drawing (2 on Plate 10), and occupying a position marked *u* in the western wall of the northern arm of the palace, has either been destroyed or is concealed by a small modern building. Windows of similar form, however, are to be seen in different parts of the town of Shaḡḡā, the projecting hoods and their brackets having been taken from the ancient buildings and inserted in modern houses.

The outer buttresses of the south wall of the long compartment are often referred to as the earliest examples of contreforts of the form employed by the builders of the Romanesque period. Two of these buttresses are shown in a photograph on page 373. The resemblance to the Romanesque form is obvious, though the projection from the wall is greater than in most examples of the eleventh century. There are no set-offs, as the Gothic buttresses have, and the capstone, though provided with a sort of drip-mold in front, appears to have been flat at the top. Structurally, these buttresses, with a slight interior projection in the piers of the arches, and the deeper projection on the exterior, mark a decided advance in the science of building, resisting, as they do, the thrust of the interior arches only at the points where the pressure is concentrated. In other preserved examples of arch construction in the Ḥaurân, wherever there is but a single system of transverse arches, the walls are sufficiently thick throughout their entire length to support the arches, and in buildings where the triple system was employed the lower arches on either side of the great ones were sufficiently strong, with the aid of deep interior piers, to resist the thrust of the high arches. In the arrangement at Shaḡḡā the space occupied for these deep interior piers was economized. There is, of course, no historical connection between this buttress system of the Ḥaurân, which was designed for the support of roofing slabs of stone, and the Gothic system which was developed a thousand years later for the support of ribbed vaults, but the architects of the third century in the Ḥaurân had solved the same problem so far as the demands of their method of roof-building required.

SHEHBÂ (PHILIPPOLIS). The later development of the classic style in the Haurân is best illustrated in the ruins of the ancient Philippopolis, though the development may not be considered as applying to the whole region in general. The building

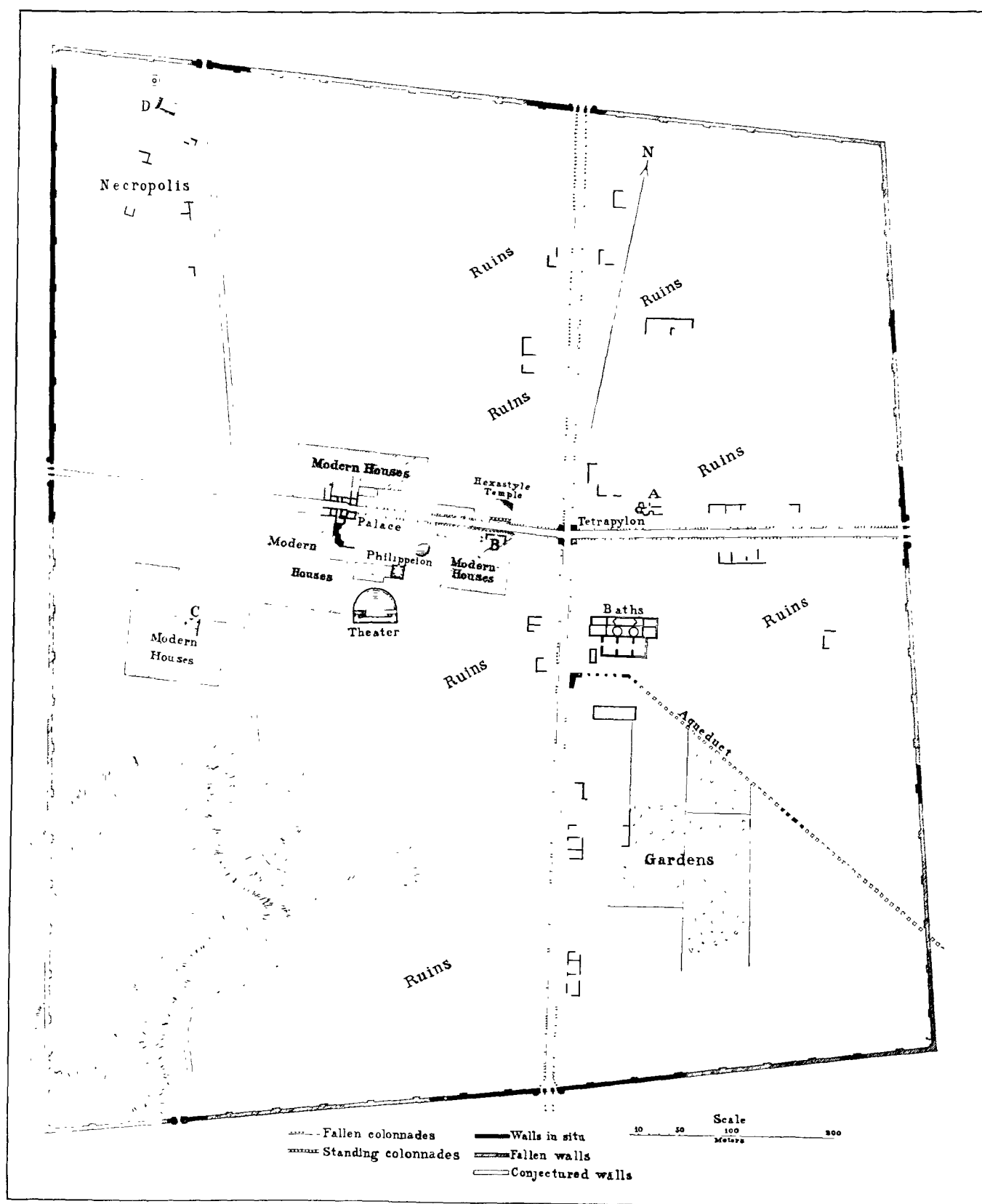


Fig. 130. Plan of Philippopolis, showing the location of the modern town of Shehbâ.

The walls and the distances between the more important buildings were measured for this plan; other details are only approximately correct.

operations at Philippopolis seem to have covered a brief space in the declining years of the classic style, and, so far as we may judge, all the buildings to be seen in their ruins upon this site belong to this one short epoch. Outside of this city, the Haurân is almost barren of buildings of this style and period, and it is somewhat difficult to tell whether the style of architecture which we see illustrated in Shehbâ had any considerable vogue beyond the city's limits. The building of this city was a new departure in the Haurân; the plan of the city, the kinds of its buildings, the forms and methods of construction employed, and the style of ornament adopted, are not to be found elsewhere in the Haurân, so far as I could discover, and so far as may be determined from the works of MM. de Laborde, Rey, and de Vogüé. There was a town of some sort upon this site at the beginning of the third century, as one inscription at least will attest, although Aurelius Victor,¹ writing about the middle of the fourth century, seems to imply that the city was founded by the Emperor Philip. It is impossible to determine now whether any of the monuments of the original town were spared in the building of the new city. The site occupies a broad plateau, bounded on the west by the slopes of a cone-like volcanic hill. A spur of this hill rises in the southwest angle of the city; on the other sides the ground slopes gradually away, descending quite abruptly on the east to a broad level valley. The plan of the city is, roughly, a square, with its sides facing the cardinal points; it was surrounded by a strong wall with six gates, and was intersected by two main avenues, one running east and west through the center of the city, and the other running north and south, a little eastward of the center. A third street crossed the city from north to south, west of the center; but its position is not symmetrical, owing to the uneven ground in the southwest angle of the city. The main avenues are nine meters wide, and are paved with large blocks of basalt evenly laid; they terminate at the walls in large monumental gateways with triple openings in the Roman fashion. The remains of buildings within the walls consist of a large prostyle-hexastyle structure (possibly a temple), the cella of a small temple, an extensive palace, a theater, and public baths of large dimensions, besides ruins of many other structures, the purpose of which cannot be determined. The main avenues were provided with continuous colonnades, like those of Palmyra and Gerasa, but these have all been thrown down. The baths were furnished with water by a great aqueduct, several piers and arches of which are to be seen within the walls, and the line of the original structure may be traced in ruins far out toward the neighboring hills. There were other walled towns in the Djebel Haurân, but this is the only example of a city laid out on a symmetrical plan. There are no other ruins in this region that can be definitely recognized as baths. There is only one other theater that has been preserved, that at Bosra, though a small structure at Kanawât has been described as an odeion, and an inscription

¹ "Igitur Marcus Julius Philippus Arabs Trachonites, sumto in consortium Philippo filio, rebus ad Orientem compositis, conditoque apud Arabum Philippopoli oppido, Romam venit."—Aurelius Victor, *Cæsares*, 28. See Marquardt, I. p. 422, note.

found at Shaḡḡā indicates that there was once a theater in that city.¹ We saw no other ruined cities in the Djebel Haurân where colonnaded streets had been an architectural feature, and no other example of an aqueduct constructed in Roman fashion, i.e., upon arches.

Philippopolis would seem to have been a city of a different type from the other cities of the Haurân, a city in which the life of the great cities of the empire was reproduced on a small scale. If this city was unique among the cities and towns of the Haurân in these respects, its architecture will be found to be still more so in matters of construction and ornament. The particularly Roman influence that found expression in the great public baths, in the triple gateways and the square temple, is further represented in the common use of mortar and concrete, in the employment of the barrel vault of cut stone and the dome of concrete, and especially in the introduction of marble revetments applied to the interior surfaces of walls. These details are essentially Roman as opposed to Greek in the field of architecture, and serve better than anything else to illustrate the direct influence of the Imperial City upon the architecture of Philip's capital in Arabia.

HEXASTYLE TEMPLE.² Facing upon the north side of the avenue which runs east and west, and about fifty meters west of the intersection of the two main avenues, are the remains of a lofty hexastyle portico. Three of its columns

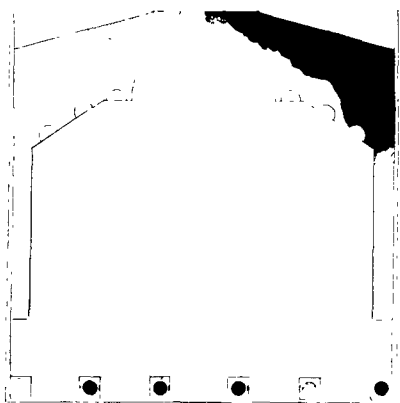


Fig. 131. Plan of hexastyle temple at Shehba.

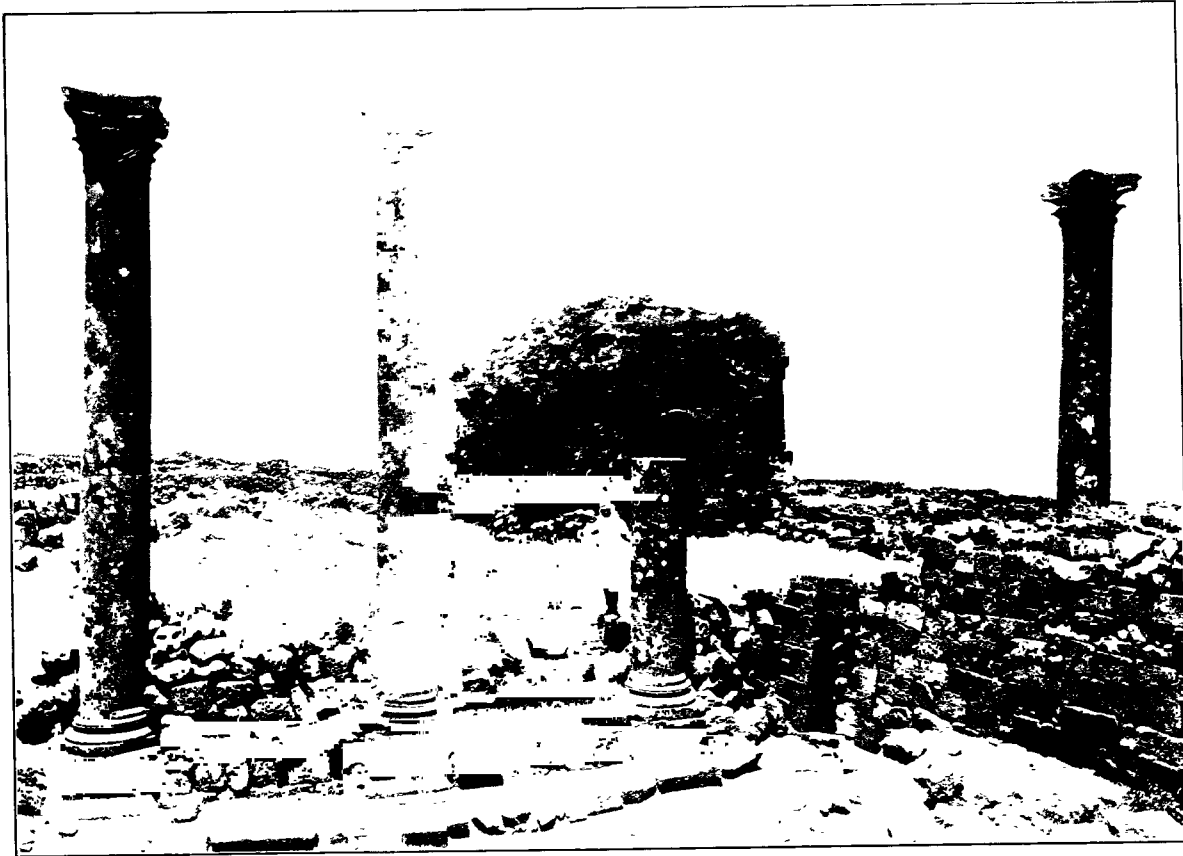
are intact—the angle column at the east end, the fourth and fifth columns from it. Of the other columns of the portico, one is preserved up to half of its original height; the positions of the other two are marked only by their pedestals. Northward from the two end columns extend the remains of side walls, that on the west being traced only in a mound of debris buried in soil; the other shows several courses of good ashler with a base mold on the east side, where the surface of the ground falls slightly. The north ends of the two side walls are connected by the massive remains

of a ruined wall, over 9 m. high and 4 m. thick, which, with the columns, makes the plan of the structure very nearly a square. The ruins of this north wall, however, indicate that it was not straight; the exterior shows three flat faces of a polygonal structure with very obtuse angles, and its inner side, near the east wall, preserves a face that is not parallel with any of the three outer faces. In this fragment of interior wall-facing the remains of a niche are still to be seen. This wall was constructed of rather coarse rubble and faced with quadrated ashler, but most of the facing has been stripped off and carried away, leaving so little of the original surface that it was impossible to determine the exact disposition of the wall. The almost square plan,

¹See Wad., 2136.

²Laborde, *Voyage de la Syrie*, Pl. 52, p. 110.

which seems to be the only one traceable in the ruins of this building, would seem to indicate a different class of building from the temples of the Antonine period in this



Columns and fragment of rear wall of hexastyle temple at Shehbā.

region; but this I take to be a very late structure, and considering the fact that great latitude was given to the plans of Roman temples in the later periods, and in view of the dignity of its portico and its commanding site, I think we may be justified in calling it a temple. Its details are meager; the columns of the pronaos were raised upon pedestals .75 m. high, with splay-faced moldings at the base and cap, upon which are set low plinths below well-molded bases. The cincture at the foot of each shaft has no proper apophyge, but a simple splay face. The shafts have no entasis and consist of six or more drums. The capitals show more classic form. Two of these, which have fallen, have been carried to the western quarter of the town, where, in late medieval or modern times, they were built



Capitals of hexastyle temple at Shehbā, built into crude modern structure

into a crude structure (C on plan of city) composed entirely of ancient materials, which still preserves its original form, although its roof is wanting. The two capitals in question, which are perfectly preserved, were set upon the tops of two low column drums, with which they form the central supports of a triple-arched entrance that extends across the entire front of the building. The form and character of these capitals may be seen in the photograph, which shows the greater part of the front of this crude structure. It will be seen that they are correctly, though somewhat crudely, modeled after the simplest form of Roman Corinthian capital, and are, in fact, good specimens of classic details, considering the quality of the stone in which they were carved. Each capital is cut from a single stone; the projecting members are treated with freedom and sufficient accuracy of detail. It will be noticed, in the case of one, that the astragal, which is properly a portion of the shaft, is attached to the capital, as was common in Syria.

PHILIPPEION. About one hundred meters west of the foregoing building, on the opposite side of the main avenue and about fifty meters from it, on the crest of a rocky knoll, stands the structure which, from the evidence

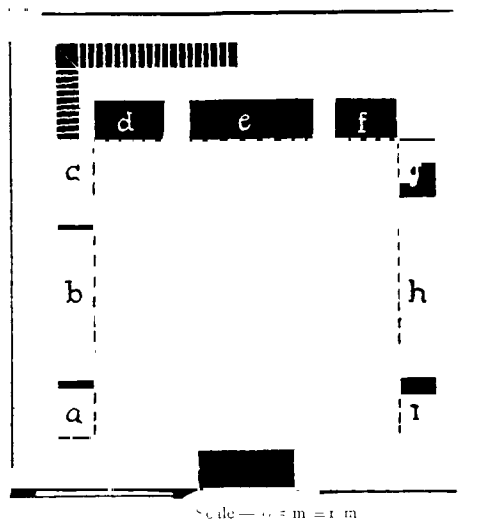


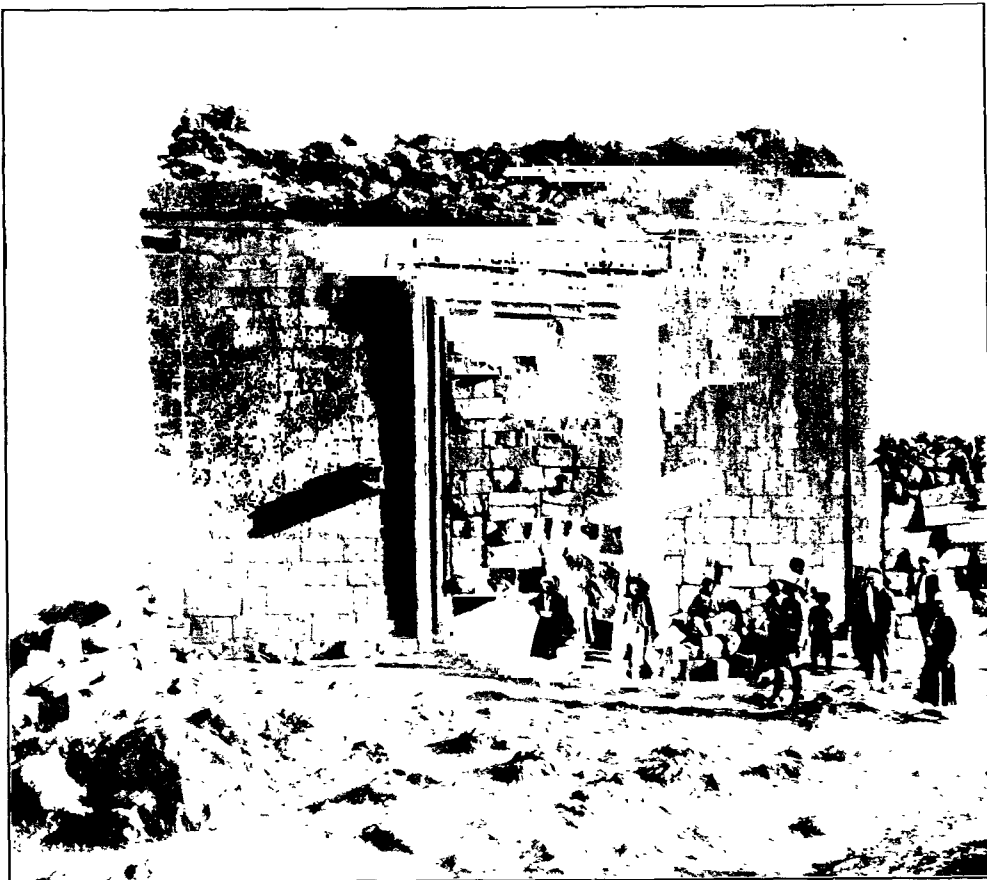
Fig. 132. Plan of Philippeion at Shehbâ.

of its inscriptions, we shall call the Philippeion. In plan and design it is a very simple structure, preserving an almost perfectly square cella, with walls unbroken, except by a broad and lofty portal on the north. The arrangement of the interior is symmetrical with regard to its rear and side walls, which are each provided with three arched recesses (*a*, *b*, *c*)—a broad arch between two narrow ones. The rear or south wall was made thicker than the others to accommodate a staircase within it, which is reached by an opening in the southernmost recess on the east side.

The walls of the exterior are extremely plain; they are of concrete faced with fine coursed masonry, and are relieved by angle pilasters with Roman Ionic caps and bases. Above the line of the pilaster-caps, a narrow band, like an architrave, is carried around the edifice; it consists of a narrow and a broad fascia below a cyma reversa. Above this, three courses of masonry are still to be seen in places, and the crude concrete, projecting even higher still, would suggest a domical form of roof, or perhaps a simple vault with a pyramidal construction above it. The doorway is 3 m. broad and 5.50 m. high; it is richly molded and surmounted by a frieze and cornice. The frame consists of two sets of fine moldings separated by a heavy broad torus perfectly plain. At either end of the lintel is a console which carries the end of a heavy pulvinated member that might have been intended for carving in palm-tree or bay-leaf designs, like earlier examples that we have seen in the Haurân. Above this runs a broad frieze

carved with perpendicular grooves, and upon this is set a cornice composed of a deep set of fine projecting moldings, and quite independent of the brackets. This cornice is substituted for the crowning molding of the building, above the portal. On either side of the portal, at a little below half the height of the opening, is a simple right-lined bracket for a statue. These brackets bear inscriptions¹ which give the name of Marinus, the father of the Emperor Philip.

The interior was partly lined with a revetment of thin marble slabs, the holes for the attachment of which are plainly vis-



Philippeion at Shehbā, from the north.

ible in many portions of the walls, and the arched recesses were provided with large pediments of marble, which may have been supported by pilasters or engaged columns of marble. The debris of the interior shows, however, only the remains of pediments with raking cornices and dentil moldings. This structure is at present inhabited; the portal has been walled up, and a modern roof has been inserted at about half the height of the walls. It is difficult, for this reason, to determine the uses of the niches, but there can be little doubt that they were intended to hold statuary. Dr. Prentice found a number of fragments of inscriptions² in or near the building which, when pieced together with those found here by M. Waddington, read like the inscriptions that were placed below statues. One of these is a long inscription that may have occupied the space below one of the broader niches; others are shorter and may have been placed below the narrow niches. The three wide niches may have contained groups of several figures; but the side niches are too small to have held more than a single statue or two at the most. This structure was identified by M. Waddington as a temple built in honor of Marinus, the father of the Emperor Philip, an identification which was based upon the inscriptions on the statue brackets beside the main portal. In view, however, of the inscriptions naming the two Philips and other members of the imperial

¹ Part III, mscs. 396 and 397.

² Part III, mscs. 398-400a.

family, this building was perhaps erected in honor of the emperor and his immediate family, and it may thus be called the Philippeion.

PALACE. Near the center of the city, about two hundred meters west of "il-Maḳâ'id," at the crossing of the two principal streets, stands a large group of ruined buildings which, from its extent and complexity, may have been a palace. The main street running east and west passes under the group of buildings by a broad vaulted

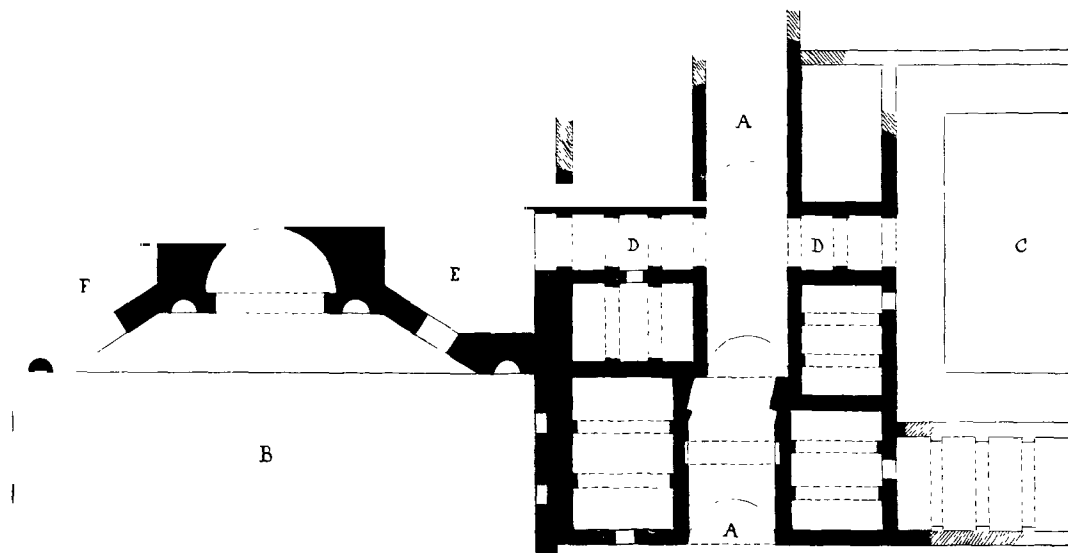


Fig. 133. Plan of palace at Shehbā.

passage (A). The buildings on the south side of this passage consist of a large and well-preserved building (B) like a huge exedra, facing the east, separated from the passage by a suite of rooms now reduced to a single story. On the north side of the vaulted passage is a number of apartments, for the most part in ruins, but preserving, in a few cases, a lower story, arched and roofed with slabs, which now provides habitation for several families. These rooms seem to have been built about a large paved court (C) which communicated with the great exedra by means of a second passage (D), arched and roofed with slabs, which intersected the other passageway, passing between the compartments on either side, and opening into a room in the northwest angle of the exedra.

The exedra-like building is a tall structure, 30 m. wide and 20 m. deep, forming roughly a semicircle within, and being irregularly quadrangular without. The triangular spaces in the angles were devoted to rooms (E, F). In the middle of the broad recess is a deep semicircular apse 6.75 m. wide, provided with a semi-dome. The opening of the apse is only 5.75 m. wide, being made narrower than the apse itself by two projecting pilaster buttresses which supported the arch. On either side of the apse is a flat space 3 m. wide, with a tall semicircular niche 1.45 m. in width. The wall on either hand then breaks forward at an obtuse angle for a space of 6.35 m., and is occupied by a tall rectangular opening 2 m. wide, surmounted by a relieving-arch. On either side of this wall space is another flat wall 2.80 m. wide, parallel to the flat

walls on either side of the apse, and, like them, furnished with tall semicircular niches. At this point, on either hand, two thick parallel walls are brought forward at right angles to the face of the apse, to form the wings of the structure. These walls measure 10 m. on the interior and 1.15 m. in thickness; they have four rectangular niches each, two in either story, and their ends are treated like pilasters, having deep moldings at the line of the second story. The exterior of these walls, which are perfectly symmetrical on the interior, is quite irregular: the north wall adjoining the palace is straight, but that corresponding to it on the south, at the end of the wing, is carried back at an angle, and the line of the rear wall is broken by four right angles which have no apparent relation to the interior plan. The chambers (E, F) on either side of the apse are very irregular in shape. The whole structure is well built of rubble faced with large quadrated blocks of basalt with a highly finished surface. The semi-dome was of concrete, the rough surface of which was probably covered with plaster and painted. Moldings are rare, and those in evidence are of simple right-lined profile.

The purpose of this great edifice is difficult to determine: the entire space between the wings is filled with modern dwellings, which render it impossible to examine the lower portions of the building. It was spacious and pretentious, and its niches were undoubtedly once filled with statuary; there are deep incisions cut here and there over the surface of the walls, where various forms of sculptured decoration may have been attached. Its form and openness suggest that it might have been a sort of *château d'eau*, like that in Rome where the trophies of Marius were displayed, and, indeed, it has been mentioned by travelers as a nymphæum; but there is no evidence of water-conduits in the walls, and, moreover, the level of the aqueduct which brought water to the city is far below the level of this edifice. It would seem as if this might have been a great open-air state apartment, connected with the palace by a cryptoporticus, where state ceremonials were held, and where, perhaps, the Arab emperor sat upon his throne. On the other hand, we find among the ruined buildings of the Haurân a curious form of open shrine which M. de Vogüé calls by the name of *kalybé*. These, so far as they have been noted, are rather small buildings, but their general plan and disposition are not unlike those of this great structure. A large central open chamber, domed or semi-domed, with numerous niches for statues, and chambers on either side of the central apartment, were the important features of these shrines. All of these appear in the monument at Shehbā, but on a far greater scale. In the absence of a temple among these ruins which would correspond in dimensions and in dignity to the size and importance of the city of Philippopolis, I think it would not be too rash to assume that this building, the most conspicuous in the ruins, may have been the principal religious edifice of the city, a late development of sanctuary building, popular in this region, though rare in other parts of the Roman world, if we may judge by the remains.

The various compartments of the palace proper, so far as they have been preserved, present a high type of the kind of construction which was most common in the

Haurân. They are of varying dimensions, but all are of oblong shape and spanned by two arches carrying large slabs. The cutting and dressing of the stonework are of a high order, especially on the interior, where the compartments are best preserved. Moldings of right-lined profile appear in the caps of piers and pilasters, and often above doorways. The cryptoporticus is an excellent specimen of vaulting in cut stone weighted with rubble. The passageway is 4.80 m. wide; along its walls on either side are grooves and projections which were, in all probability, connected with apparatus for closing the passage by means of doors or gates.

BATHS. The ruined public baths at Shehbā are among the largest buildings of antiquity preserved in the Haurân. We saw no other ruins in this region that could

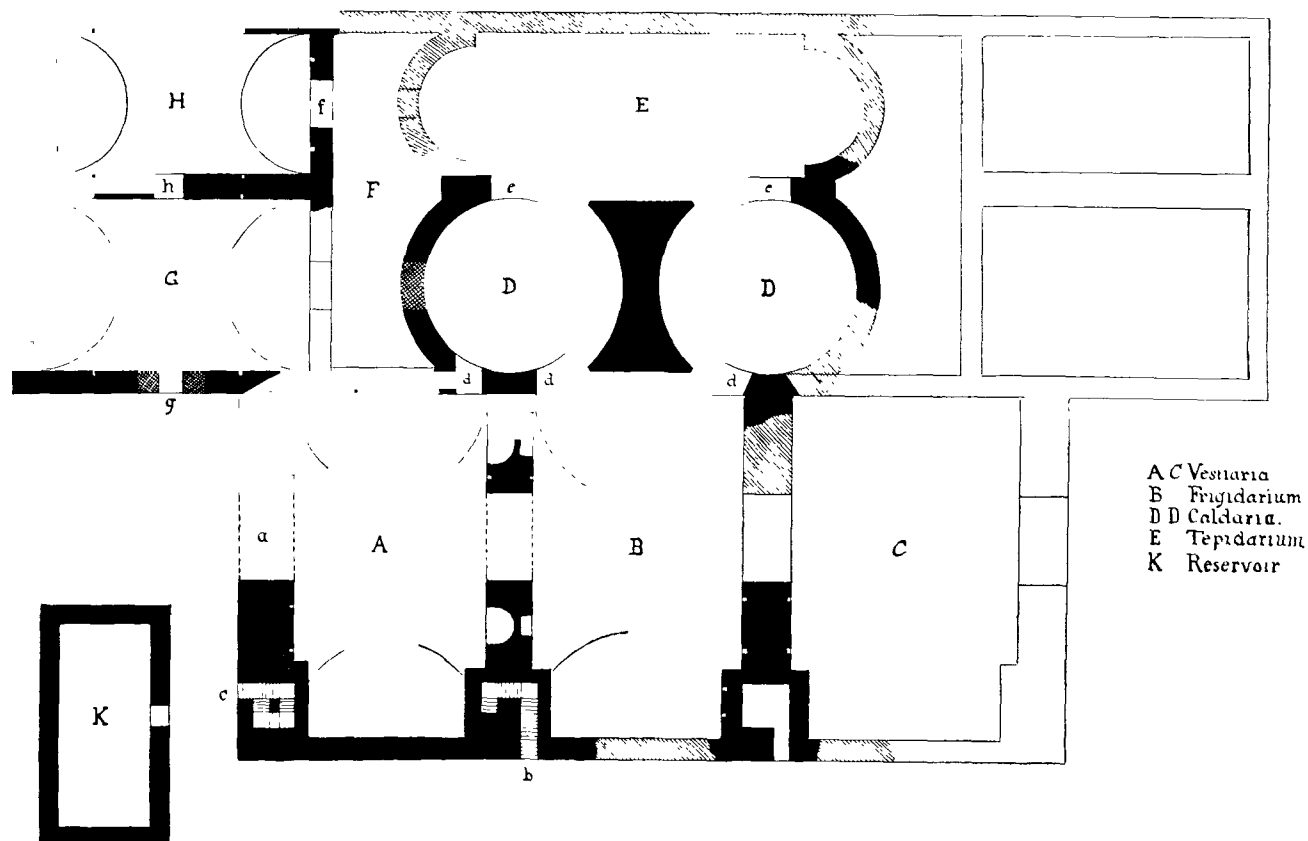


Fig. 134. Plan of public baths at Shehbā.

be identified with buildings of this purpose. Their plan, the methods of construction applied in them, and their architectural adornment are Roman of the kind that is found in Italy. They are, one might say, the most typically Roman ruins in the Haurân. These baths are situated in the southeast section of the town, about eighty meters from the avenue that runs east and west, and twenty-five meters from that which intersects it. Two thirds of the building are preserved up to the springing of the vaults, one chamber in the northwest angle retaining its vault intact, and other compartments preserving sections of their vaults or domes; the remainder of the building may be traced only in foundation walls. The ground plan may be divided longitudinally into two sections connected only by three small doorways; the southern section

is shorter than the other, but it is set upon the same axis. It is divided into three great compartments (A, B, and C on plan) of very nearly equal dimensions,—about 18 m. \times 11 m.,—separated by walls over 3 m. thick, and opening into one another through broad arches 4.65 m. wide. The end walls of this section are of equal thickness with the partition walls and had similar broad arches opening out of doors. The outer ends of these heavy transverse walls, to a distance of 3.80 m. from the south wall of the baths, are reinforced to a thickness of 4.65 m. to accommodate staircases within them. These staircases turn in right angles about a central stile, and lead to the roofs and upper portions of the structure. The stair in the western wall was reached by an outside doorway on the west; the intermediate stairs were



Interior of great hall (A) of baths at Shehbā, from the south.

reached by outside doorways in the south wall. The interior walls of the westernmost of these great compartments have large semicircular niches on the east side adjoining the great arch which opens into the next compartment; and the wall surface all around is broken by deep perpendicular grooves, two to four meters apart, which, in all probability, contained water-pipes. The vault of this compartment was a barrel vault of concrete, of rather pointed section. Large portions of the sides and ends of this vault are still in place, but the tops have fallen in. The plan and the foundation walls of the two remaining compartments of this section are exactly similar to those of the preserved compartment, and their superstructures are undoubtedly to be restored according to the above description, though it is highly probable that the easternmost

compartment (C) was never completed. The northern section of the baths is divided into a number of smaller compartments, symmetrically disposed. In the middle are three compartments—two circular rooms (D, D) 9 m. in diameter, with walls not tangent, opening by small doorways into the compartments of the southern section, and joined on the north by an oblong compartment (E) 7×23 m., with semicircular ends. The ends of this section have each three rooms similarly disposed—a transverse compartment (F) of irregular shape, owing to the fact that one wall is made up of the convex walls of the circular and apsidal rooms in the middle of the section, and two rooms (G and H) 15×9 m. and 13×7 m. square, respectively. The main entrance to the baths, judging from the ruins, would seem to have been the great arched opening (*a*) in the west end of the southern section, though there is a small doorway (*g*) below a large arched window in the south wall of the southwestern compartment of the northern section. The only apparent connection between the two sections was made by small doorways (*d, d, d*) leading from the large compartments on the south to the circular rooms in the northern section. There are doorways (*e, e*) connecting the circular rooms with the oblong room on the north, and a broad arched window in the west side of the western circular room; but there were no doorways connecting the middle rooms of the northern section with the ends, unless these were placed in the curves of the



Interior of caldarium (D) in baths at Shehbā, from the east.

semicircular ends of the oblong compartment, where the walls are now to be traced only in foundations.

The ruined condition of most of the exterior walls, and the fallen vaults which have filled up much of the interior, render a study of the interior disposition of these baths a rather difficult task. There is an ample number of rooms for duplicate suites of the usual divisions of the Roman bath,—

caldarium, tepidarium, and frigidarium,—but it is not easy to determine, from the present state of the ruin, which of the existing compartments corresponds to each of those divisions. The circular form was common for the caldarium of Roman baths,

and we may begin with the two circular rooms (D, D) here, considering them as hot baths. The great east and west compartments (A and C) of the southern section may then be taken for the main halls of entrance, adorned with statues in capacious niches. A patron of the bath entering one of these halls, or *vestiaria*, might pass to one of the



Interior of compartment G in baths at Shehbā, from the east.

circular caldaria, and thence to the oblong room (E) which may have served as the tepidarium. Then, if there were a passage between the caldaria, leading from the oblong chamber (E) to the middle compartment (B) in the southern section, this great compartment, whose floor seems to have been on a level much lower than that of its companions, might be looked upon as the cold swimming-bath or frigidarium, from which the bather could return to the main hall, by which he entered the bath. But if there be any doorways between the circular rooms and the compartment (B), they have been buried in the debris, which may easily have been the case. It is worthy of notice that both of the circular chambers are connected with the central hall on the south, so that the tepid bath might have been omitted, as was often the case in Roman baths. It will be seen in the photograph that the walls of the western hall are provided with grooves for water-pipes like the rest of the building; but these may have been used to conduct water to fountains or fresh-water basins, which would have been in place in the main hall of entrance as well as in any other portion of the baths. The rooms (F, G, and H) at either end of the northern section, all three of which are preserved

at the western end, being cut off from direct connection with the other portions of the bath, and entered by a small independent doorway (*g*), may have been reserved as baths for the women. It would be difficult, however, to designate the different divisions of the bath with any degree of definiteness without some excavations. The main hall of entrance to this portion seems to be that with an entrance to the south (*G*). This hall



Public baths at Shehbā, from the northeast; piers of aqueduct at the left.

opens into the compartment (*H*) to the north of it by a small doorway (*h*), and this compartment itself opens upon the irregular transverse compartment (*F*) by a high arch (*f*). It is impossible to determine in what manner the irregularly shaped compartment was disposed. The two rectangular rooms in this portion of the bath were covered with barrel vaults of concrete, each with a large arched window in its lunette to the west. The springing of these vaults was much stilted. The vault of the northwestern room is perfectly preserved.

As a monument of Roman construction the baths at Shehbā are unexcelled in the Haurân; far superior, in fact, to the great baths of Caracalla or of Diocletian in Rome, with their crude brickwork, their excess of mortar, and their uneven wall surfaces. The walls are quite massive, the usual thickness being 1.20 m. The core of the walls is composed of large uneven pieces of stone laid carefully in mortar, and faced with quadrated blocks in even courses. The exterior finish is smooth and even, and the interior surface is well finished, although it was to be concealed. The vaults are built of a concrete composed of small broken stones and good cement. They are much lighter in construction than the other parts of the building.

The exterior of this building seems to have been extremely plain, though it may have boasted an applied decoration of columns and architraves that have disappeared;

but the interior walls were resplendent with a lining of marble and Oriental alabaster. As may be seen in the accompanying photographs, the interior surface of these walls is pierced with hundreds of small holes regularly disposed, which were originally fitted with clamps that held the marble slabs of the revetment in place. Small fragments of rich marbles two centimeters thick were found in abundance in the debris along the walls. Alabaster seems to have been lavishly used, but this, being highly perishable, has crumbled into small bits, one of which, ten centimeters square, when polished, was found to be of great beauty.

The vaulted ceilings and the upper portions of the niches were plastered and ornamented with plaster moldings in geometrical patterns and brightly painted. Numerous patches of this painted decoration are still to be seen on the more protected portions of the vaulting.

In the reëntrant angle of the wall between the westernmost compartment of the southern section of the bath and the room which projects beyond it on the northwest is a rectangular opening in the wall, which forms a passage running diagonally from the angle on the exterior to the surface of the wall within. This passage is 2 m. or more above the present level of the bath, which is much filled up. It is about 1.25 m. high and .60 m. wide, and is lined with a coating of plaster. This, I believe, is a part of the main water-conduit which connected the bath with the reservoir near by. On the south wall of the irregularly shaped compartment, on a level with the bottom of this conduit, one may see a projecting course of stone which may have been part of the conduit, as it was carried farther into the building.

In the angle at the southwest, between the two sections of the baths, is a detached



Aqueduct and public baths at Shēlibā, from the south

reservoir, 13.50 m. long by 6.30 m. wide. It is much ruined, but seems to have been built much like those to be seen in the Roman Campagna. It stands between the castellum at the end of the great aqueduct and the baths, and was undoubtedly supplied with water by a tap from the aqueduct itself. The castellum has been completely demolished but for an angle tower which preserves one end of the last arch of the aqueduct, and contains a stairway which is entered by a small doorway on the north side; but enough remains of the aqueduct to give us an adequate idea of this monument, which must have been one of the most important works of engineering in the province. Six consecutive piers are preserved, beginning at the east side of the castellum tower and extending along the south wall of the bath, only sixteen meters from it. Only one arch, a narrow one between the castellum and the first pier, is in place; but all of the piers have the springing of the arches and the spandrels still above them. The first four piers are symmetrical, measuring 2.36 m. to 2.48 m. along the axis of the aqueduct and 2.87 m. across it. The span of the arches averaged 6.20 m. The arched portion of the structure above the piers is 1.73 m. wide. The fifth pier marks an angle in the course of the aqueduct and is much larger; it is a sort of double pier, having six faces to accommodate the obtuse angle of the aqueduct. The sixth pier is like the first four. The construction of this aqueduct is a model of ancient masonry of the best type. The core is solidly constructed of large irregular blocks of basalt laid firmly in mortar; the facing is of large quadrated blocks with rough outer faces and drafted edges. It is impossible to obtain any data for the restoration of the specus from the existing remains.

The aqueduct was carried several miles toward the southeast, to a reservoir among the hills. Its line may be traced in ruins for a long distance from the city. A group of four piers and two arches is still standing in the southeast quarter of the town. The measurements of these are quite irregular; one of the arches is higher than the other, and the pier between them is very wide, the thickness of its construction being relieved by an arched opening which runs through it at right angles to the axis of the aqueduct. The construction at this point, though still of a good quality, would indicate that the workmanship was poorer at a distance from the city than near its center.

THEATER. The theater is situated immediately to the south of the Philippeion. It faces the south and is an excellent example of the built theater of the Romans as opposed to the excavated theater of the Greeks. It is well preserved except in its higher portions; but the fact that it is occupied by the houses of no less than three native families, who stable their flocks and cattle in its vaulted passages, renders a complete study of the structure somewhat difficult. It will be seen by the plan given herewith that a restoration may be secured by careful measurements. By this means all the details may be determined with the exception of the exact depth of the orchestra and the method by which the upper tiers of seats were reached. The former, how-

ever, may be approximately estimated from the height of the lower passages, which is known, and by the relative position of the stage and seating-space.



Interior of theater at Shehbā, from the southeast.

The stage buildings are completely preserved and reproduce, in certain features, the plan of the Odeion of Regilla, built in Athens less than one hundred years earlier. The front wall of the stage building is broken by three portals which opened upon the stage. A staircase, winding up at right angles, occupies a square tower at either end of this wall; the towers form the wings of the stage. The long, narrow compartment of the stage building has three openings in its outer or south wall — one in the center and one at either end. A broad passage is carried through the theater directly in front of the stage line, dividing the stage building from the auditorium, and passing under a vaulted structure below the higher seats which joined the stage buildings on either side.

The auditorium is built upon two stories of curved, vaulted passages, concentric with the semicircle of the seats. The lower of these passages is carried beyond

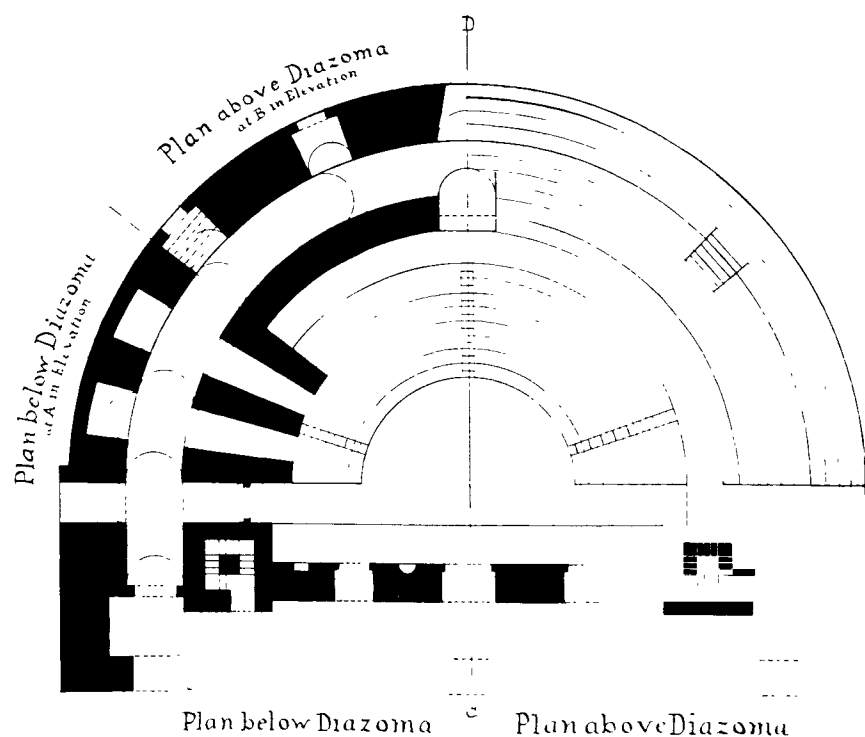


Fig. 135. Plan of theater at Shehbā.

the towers on either side of the stage and opens into the stage building. These passages are intersected at intervals by vaulted passages radiating from the orchestra, which render the substructure of the seats quite light and open. The vaults are all of cut stone weighted with rubble, and the intersections of the vaults of the curved passages with the radiating vaults form true cross-vaults — the only cross-vaults that we saw in the Haurân. The upper and lower tiers of seats are separated by a broad aisle, or diazoma, on the level of the upper passage, with a high side wall to give head room to the passage within. This aisle is connected with the orchestra by three flights of steps, one in the center, and one on either side near the end of the semicircle of the seats. At the ends of the diazoma there seem to have been broad open spaces approached by the stairs in the stage wings.

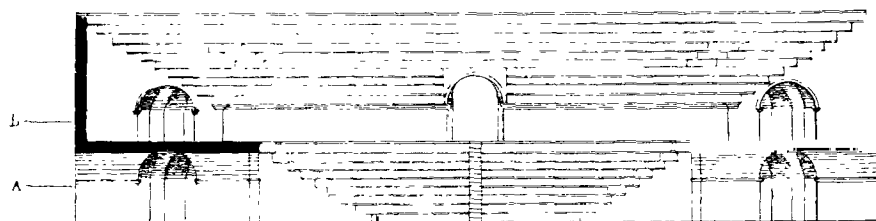


Fig. 136. Cavea of theater at Shehbā, section through parodoi.

In the rear of the theater the ground slopes upward to the level of the upper passage, and seven arched exits open from the passage, those at the sides being reached by steps, while the lower passage opened only at its ends into the stage building and through the arched parodoi. The seats are built upon Roman plan, having no depression behind each seat for the feet of the persons sitting in the tier above; they are quite level and are .70 m. deep. The front edge of each bench is slightly cut under and molded. The steps are cut in blocks equal in height to the seats, two steps in each block. The stage was two meters deep; but it is impossible to determine its height from the present state of the ruins. The wall at the back of the stage was provided with a semicircular niche on either side of the central portal and a rectangular niche at either end of the wall; the wings were plain.

The exposed portions of the stonework were everywhere highly finished. The wall at the back of the stage is laid up in small quadrated blocks in regular courses, but not highly finished, from which we may conclude that it was concealed from view. It was apparently not covered by a revetment of marble, like the walls of the Philippeion and those of the baths, for there are no holes for clamps. It was in all probability plastered and painted, since the stage is scarcely deep enough to have afforded room for a complete facing of columns and architraves of marble. Moldings were used at the overhang of the seats, at the base and top of the wall of the diazoma, and at the imposts and upon the arches at the ends of the parodoi; these moldings, though slender, are all of good profile and highly finished.

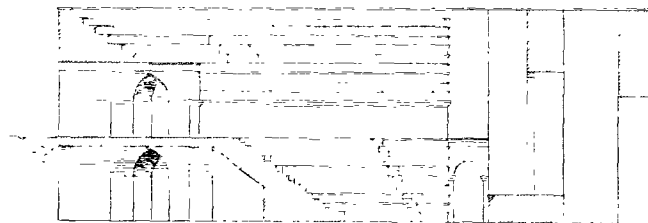


Fig. 137. Section CD of theater at Shehbā.

COLONNADES. The two broad paved avenues which crossed the city at right angles to each other, dividing it into two large and two smaller sections, were provided, as we have seen, with continuous colonnades like those of Palmyra, Apamea, and Gerasa. These imposing structures have all fallen down, if they were not purposely destroyed. It is not possible, at any point in the ruins as they lie, to obtain data for the dimensions of these colonnades. I could find no bases in situ, so that I am unable to state how far apart the rows of columns on either side of the avenue were; but the avenues themselves seem to have been about nine or ten meters wide, and this measurement would give the approximate distance between the colonnades. It is equally impossible to determine the exact height of the columns and the width of their intercolumniations; their architraves have almost completely disappeared, but there are abundant remains of bases, drums, and capitals, from which we may know that the order of the colonnades was a somewhat debased form of Ionic. The bases were well turned and of simple Attic profile; the shafts were plain, and the capitals, a number of which are shown in the photograph on page 379, are of late Roman Ionic type rather crudely executed. The photograph shows the face of one, the side of another, and a corner capital at the top of a column at the back of the picture.

TETRAPHYLON. At the point where the two avenues intersected were four large pedestals, three of which are still in situ. They are called by the natives of to-day "il-Maḳâ'id," the place of meeting, or, literally, "the sitting-places." These pedestals, at the important monumental center of the city, are similar in many respects to those which are found at the intersections of the colonnades at Palmyra, and others are known at Gerasa. All of these are conjectured to have been vaulted tetrapylons at the crossing of the thoroughfares. The pedestals at Shehbā are 5.60 m. square, 7.65 m. apart, and about 4 m. high. Each consists of a base, a die, and a cap; the moldings are all simple splay faces. Of the superstructure we can say nothing, since all traces of it have disappeared.

GATES. The city gates are fine specimens of monumental architecture in very simple style. Of these there were six — four triple-arched portals at the ends of the principal avenues and two single-arched gates at the ends of the second transverse avenue. The principal east gate is partly preserved; of the corresponding gate at the west, only a few fragments remain. The triple gateway at the south end of the main avenue running north and south is well preserved. Of the single-arched portals, that in the south wall is still in situ; the other is only partly preserved. The four triple-arched gates were essentially alike in plan and superstructure; a plan of the great south gate given

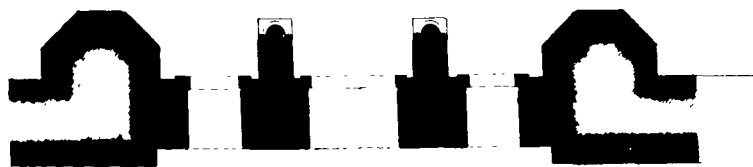


Fig. 138. Plan of great south gate at Shehbā.

herewith will suffice to illustrate all. They are very plain on the interior, only presenting three openings in the wall, a broad opening 4.60 m. wide between two narrow side



East gate at Shehbā, from the east.

portals 2.80 m. wide. On the exterior all are embellished with pilasters and engaged columns. On either side is a salient octagonal redoubt, and between the portals are two projecting buttresses, each adorned with an engaged column. The piers between the portals and the buttresses which join the wall on either side are massively con-



Great south gate at Shehbā, from the south.

structed of rubble faced with well-finished ashler. The portals themselves are passageways, vaulted with cut stone weighted above with concrete. The outer openings were made rectangular in form by a long lintel set beneath the arch of the vault and supported on either side by pilasters. The ornament, which is seen only in the base of an engaged column and the pilaster-caps of the east gate, is meager, and suggestive of the fourth-century work of the north country. The pilaster-caps are of the uncut Corinthian order and closely resemble those of the temple tomb at Ruwĕhā (see photograph on page 113).

The single-arched gates are represented by that in the south wall, below the spur of rock that rises in the southwestern quarter of the town. Here the city wall is strengthened by a redoubt on the inside, on either side of the portal, which is 3.40 m. wide, with a vaulted passageway and with pilasters on its outer face, which carry a lintel.

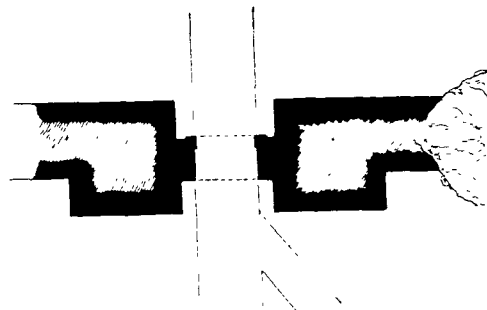


Fig. 139. Plan of small south gate at Shehbā.

OTHER RUINS. There are other ruined buildings in different quarters of the city, but most of them are too much dilapidated to offer subjects for study. One of the better-preserved examples (A in plan of the city) stands about 20 m. north of the east-and-west avenue and 250 m. westward from the east gate. It was not a very extensive building; but the walls are well built, very heavy, and faced with good ashler within and without. At the western end of the ruin is a room which preserves one half of an octagon, with an open arch in the side toward the west. It is not possible to tell whether the opposite end of the room completed the octagon, because the walls of that part are much ruined. The construction at this point was exceedingly heavy, as if to support some great weight. In one of the masses of masonry is a large piece of earthenware pipe, 30 cm. in diameter, in a perpendicular position as if to convey a large amount of water. The other rooms are very irregular in plan and quite small. The wall surface in this building shows clamp-holes for a marble revetment.

Almost directly opposite the hexastyle temple, incorporated with modern buildings, are the ruins of an ancient structure of considerable extent (B in plan of the city). A large portal with good jamb moldings spans a narrow alley between two modern houses, and the walls on either side of it are preserved to the height of about 4.50 m. A right-lined bracket for a statue is to be seen in this wall on the east side of the portal, inside of one of the houses; this bracket bears an inscription.¹ Within the portal, in a courtyard, the lower portions of several columns are still in situ. These may have belonged to the western colonnade of the building, which was perhaps of peripteral plan. The surrounding houses are built largely of ancient fragments.

At the other extremity of the town, in the northwest angle, is a great collection of buildings in complete ruins. One of these (D in plan of the city), situated about

¹ Part III, 4117.

100 m. from the west wall and 400 m. from the west gate, is a massive structure, 12 m. \times 20 m., which presents the peculiar feature of having two steeply inclined walls, one at the side and one at the end, so that from its southwestern angle it has the appearance of a truncated pyramid. The other walls are quite perpendicular. The whole structure is built of rough stones laid in courses without mortar, like the walls of the city.

Near the above building, fifteen meters to the north, are the ruins of a circular structure. The only portion in situ is a circular wall of large, well-finished stones which forms a foundation about three meters in diameter. On all sides of this lie small columns, rich capitals, fine ornamental details, and some good bits of figure sculpture in relief and in round. These fragments show that the building was one of richness and beauty of detail, finer, in fact, than the better-preserved monuments of ancient Philippiopolis.

KALYBÉ. In describing the great exedra connected with the palace at Shehbā, I have used the word *kalybé* to denote a kind of building which may be represented in this structure. The word was applied by M. de Vogüé to a class of buildings not uncommon in the Haurân, and is a simple transliteration of the Greek *καλύβη*, which is used in an inscription referring to one of these buildings, as is explained by M. de Vogüé in "La Syrie Centrale," text, pages 41-43. I can do no better than to apply the same name to the small number of edifices of this type that I have to describe.

SHAKKĀ. **KALYBÉ.**¹ The first of these, which is situated at Shakkā, was described by M. de Vogüé. It is now in a very dilapidated condition, preserving less than

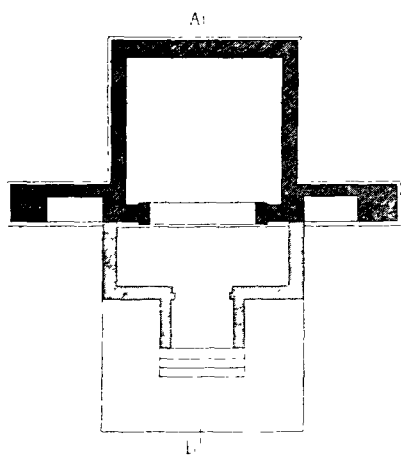


Fig. 140. Plan of kalybé at Shakkā.

half the original structure. The plan in the plate quoted above shows a square central building with a broad arched opening in the front or north wall. On either side of this arch extends a wall, equal in height with the arch, and having an upper and a lower niche on either side, and passages between the square chamber and the upper niches. This structure was built upon an arched basement, which extended out beneath a platform in front of the building. The

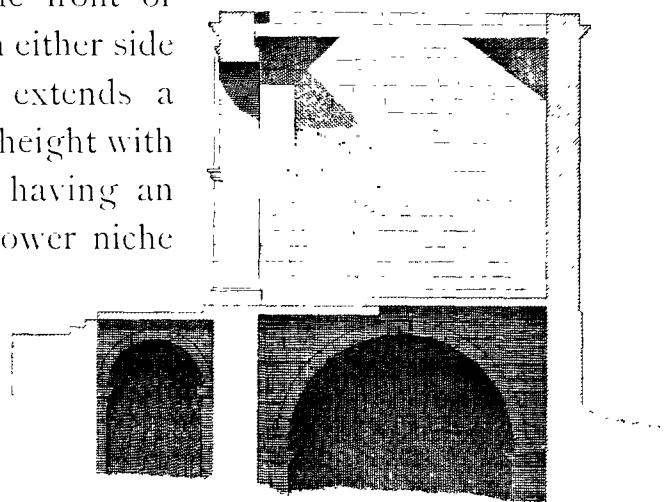


Fig. 141. Section AB, kalybé at Shakkā.

¹ La Syrie Centrale, Pl. 6.

² From La Syrie Centrale, Pl. 6.

³ Ibid.

niches in the façade are of equal dimensions on both sides, above and below. They are very broad, shallow, rather low, and rectangular in plan. On either side of the space occupied by the niches are right-lined brackets for statues. The great central arch, the arches of the upper niches, the pilaster-caps that support the arches, the main cornice above all, and the brackets for statues are all provided with moldings of simple profile, suggestive of third-century work. The bases of the pilasters of the principal arch have plain splay-faced moldings. The square chamber, which formed the most important portion of this building, was covered by a dome of masonry, which was applied to the square plan by means of slabs which were laid across the angles—the earliest and simplest method of solving this problem of the dome, and one which served admirably for structures of small compass. In plan and in details this building is essentially like the kalybé¹ at Umm iz-Zētûn, published by M. de Vogüé, which is dated by an inscription in honor of the Emperor Probus in the year 282 A.D. The kalybé at Shaḡḡā is probably to be assigned to the same epoch.



West wing of kalybe at Shaḡḡā.

IL-HAIYÂT. KALYBÉ. Another building of the same class as the above, although of somewhat different plan, is to be found near il-Haiyât, a small town in the northern end of the Djebel Haurân. It is a long, two-story structure, in an excellent state of preservation. It faces north, like the kalybé at Shaḡḡā, and its longer axis runs east and west. The plan is divided into three nearly equal compartments; the central compartment opens upon the façade by a broad high arch, which extends to the top of the building. The compartments on either side are inclosed and divided into two stories. The lower chambers have each a doorway and the upper chambers a window each upon the façade. The side and rear walls are unbroken. Single transverse arches span the side chambers, and a staircase in the thickness of the wall between the central and western compartments leads to the upper story. The original floor of the central compartment was

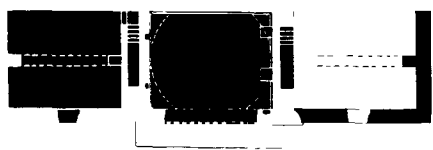


Fig. 142. Plan of kalybé at il-Haiyât.

¹ La Syrie Centrale, Pl. 6.

higher by over a meter than the level of the lower rooms on either side of it, and a corbel course was carried around the wall to support this floor, which was approached in front by a broad flight of steps. The walls of the building are constructed on the outside of carefully dressed blocks of basalt, with rough outer faces and drafted edges, and of fine, smooth ashler within.

The design and ornament of the façade are extremely simple. The entire front wall of the central chamber, beside the pilasters and above the arch, is given a smooth finish to contrast with the rusticated work of the rest of the wall. The jambs and lintels of the side portals are also smooth and unmolded. The windows of the upper-story chambers are provided with deep moldings upon their lintels and jambs, which are

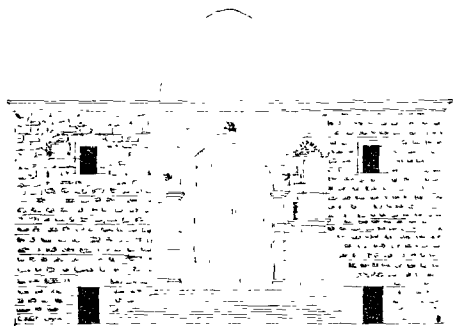


Fig. 143. Restoration of façade of kalybé at il-Hayât.

stopped upon a molded sill. The pilasters which support the great arch have deeply molded caps, but simple right-lined base moldings. The moldings of the arch itself consist of two broad fasciæ below a cymatium with reeds and fillets; these break out like architraves above the pilasters. At the springing of the arch, and above its crown, are the stumps of small carved figures which protruded like gargoyles from the wall; these, from the fragments of drapery which remain, seem

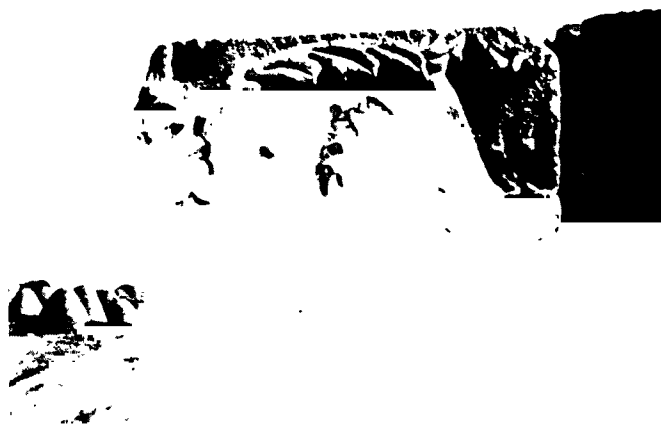
to have been flying victories. The principal ornament of the façade, however, is a large arched niche high up on the right side of the great arch. It is of semicircular section; the bottom of the niche is bracketed out, and within the niche itself is a broad rectangular pedestal. That this niche and other parts of the building were adorned with sculptures is evident from the quantity of statuary which lies in fragments about the ruin: heads, busts, torsos, and whole bodies of statues are to be found in front of the building, many of them of excellent style, considering the character of the material in which they were executed (see Chapter XIV, page 418).

HARRÂN IL-‘AWĀMĪD. TEMPLE. There are two buildings which, though they are not geographically within the limits of the Djebel Haurân, are so near its northern border that, for purposes of description, we may include them in this district. They are, moreover, built of the same black basalt which is the chief building material of the Haurân, and are, for this reason, structurally and artistically closely allied to the buildings of that region, and an inscription of the Emperor Philip upon one of them brings it at least within the scope of this chapter. These are the temples of Harrân il-‘Awāmid and Dmêr.

The former monument is situated in the center of a modern village of mud huts, in the midst of the great plain that lies between the northern end of the Djebel Haurân and the region west of Damascus. The town has taken its name — “Harrân of the Columns” — from the three shafts of basalt which rise from the cluster of modern

dwelling. The fact that these mud houses are incorporated with the ruins on all sides makes it very difficult to study the ruin; in fact, no idea of the extent or plan of the building could be obtained without clearing away numbers of the houses. But the bases of the columns themselves being on a level with the roofs of the houses would seem to prove that the temple, if such it was, stood upon a high podium. The columns are apparently those of the northwestern angle of the building, — the corner column and one adjoining it on either flank, — which indicates that the temple was of peripteral plan; but the direction of the major axis cannot be determined now. The intercolumniation on the east is a little wider than the other. The columns themselves are finely executed in the black basalt, and are of the Roman Ionic order, with plain shafts showing considerable entasis, and having well-turned bases and beautifully carved capitals.

The town abounds in fragments of architectural ornament of high order; these consist chiefly of sections of frieze in rich foliate designs well executed. The rinceaux of the friezes are of somewhat different pattern from those found in the architecture of the Djebel Haurân. The designs are all based upon the acanthus, but are rather more boldly drawn and are wrought in more massive style, a little coarser, perhaps,

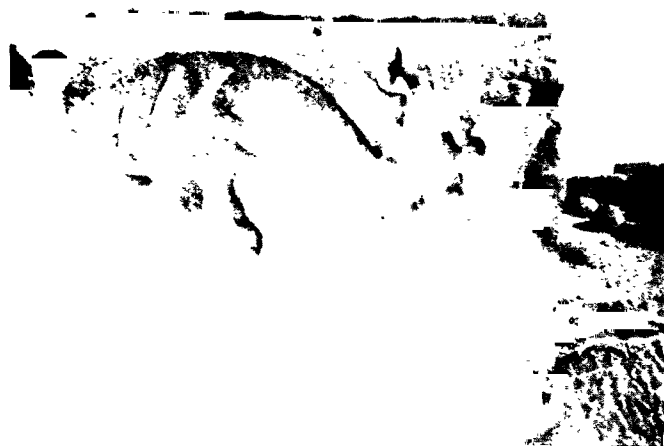


Fragment of a frieze at Harran il-Awamid.



Columns at Harran il-Awamid, from the northwest.

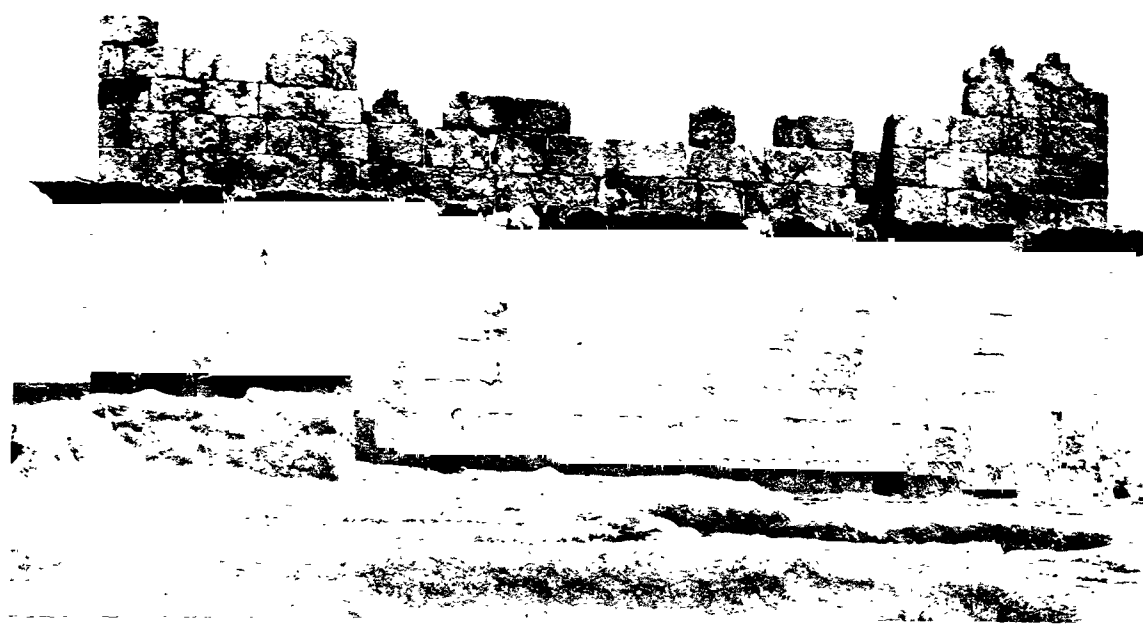
than that of most of the examples already described. The great attenuation of the shafts, and the peculiar treatment of the Ionic order, give evidence of a comparatively late date. This form of Ionic was largely used farther south in the colonnades of Philippopolis, which are unquestionably to be assigned to the reign of Philip the Arab. It is therefore quite probable that the temple of Harran il-Awamid belongs to the same period.



Fragment of a frieze at Harrân il-Awâmid.

DMÊR. TEMPLE(?), 245 A.D. The other monument to be mentioned in this connection is at Dmêr, a large modern village which has been identified with the ancient Admedera. Here was found the famous Nabataean inscription discovered by Dr. Moritz and published by Professor Sachau and others.¹ Dmêr is situated a little to the north of Harrân il-Awâmid, in the plain to the east of Damascus, and consists of an extensive collection of

mud-built houses grouped about the massive ruins of a temple-like structure in black basalt. The flat roofs of the houses shine white under the brilliant sunlight and throw the black mass of the ancient building into bold contrast. These houses surround the temple completely and abut its walls on three sides; a narrow street passes along the east wall, so that the monument may be photographed only from the roofs of the houses, and the lower half of it is thus hidden from view. The building is preserved intact but for its roof. Above the cornice of the side walls and the



West wall of temple at Dmêr.

pediment of the ends may be seen the parapet and crenelated battlements that were added in the middle ages, when the edifice was fortified by the Arabs.

The plan, which preserves the general outlines and proportions of a classic temple, differs from the usual arrangement of temples in having a great portal at either end,—north and south,—an undivided cella, and tower-like structures in all four of its angles. The portals at either end consist each of an arch, 5.50 m. broad, which opens upon a

¹See *Corpus Inscr. Semit.*, II, 161.

vestibule of the same width and 2.20 m. deep. At the back of each vestibule is a tall rectangular doorway, 3.30 m. wide, with a heavy lintel relieved by an arch almost as high as the arch of the vestibule. In the square tower of the southwest angle is a staircase which winds up, in right angles, to a chamber above the vestibule. This staircase is entered by a doorway in the vestibule. The chambers in the other angles are entered from the main compartment, that opposite the staircase by a small doorway, those at the north end by broad openings extending to the top of the walls.

On the exterior, the tower-like chambers within are suggested by slight ressauts and pilasters corresponding to the angle pilasters of the temple. The façades are adorned with two pilasters on either side of the arch, one adjoining the arch and one at the angle. Between these pilasters, on the east side, a panel of limestone is inserted in the wall, which bears one of the inscriptions¹ in honor of the Emperor Philip. There is probably a corresponding panel on the opposite side, concealed by the house which stands there. The great arch was supported on either side

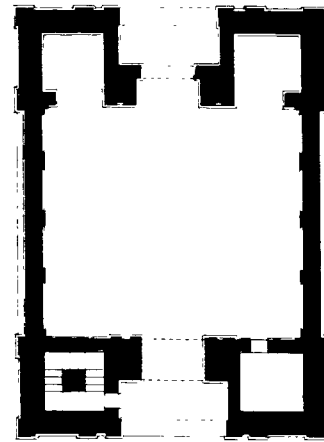


Fig. 144. Plan of temple at Dmêr.

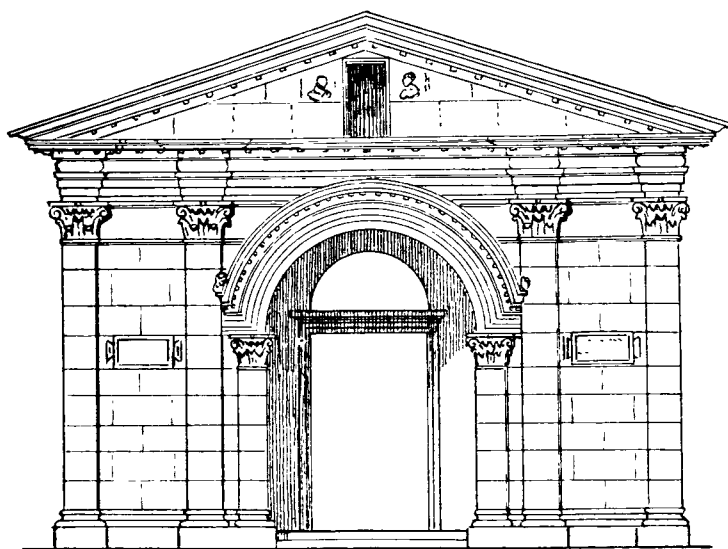


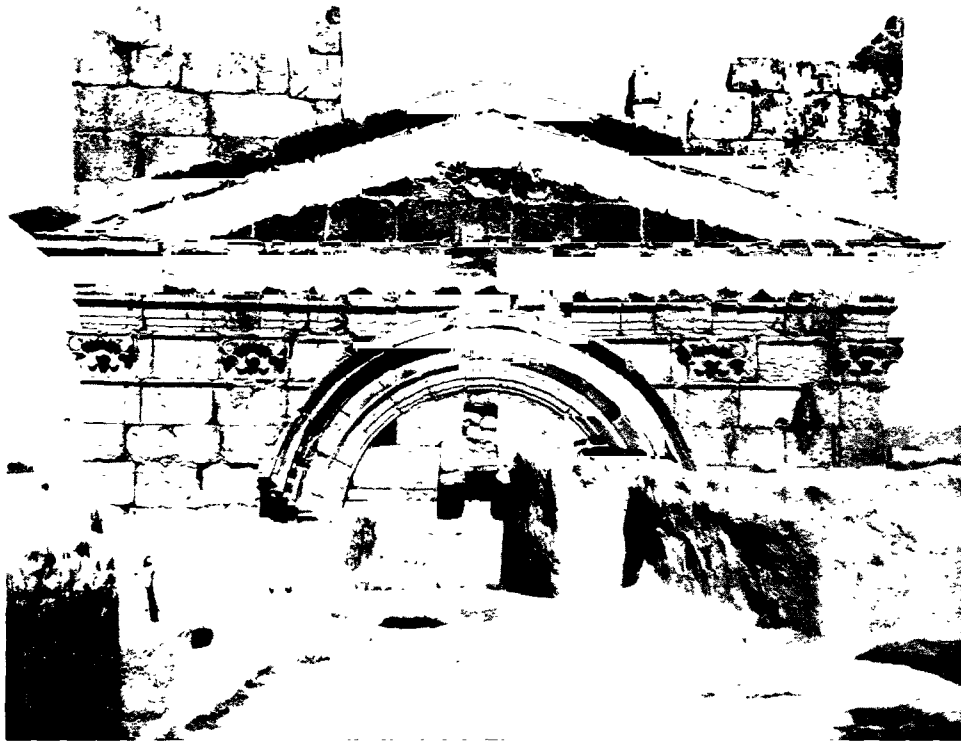
Fig. 145. South elevation of temple at Dmêr.

by a low square pier; its archivolt is decorated by a set of simple moldings — two broad bands beneath a splay-faced cymatium — which are returned to form architraves above the columns. Outside of these moldings is a heavy hood molding with consoles, corona, and cymatium, like a cornice. This is returned against the first pilaster on either side, where it supports the carved figure of an animal resembling a bear in a sitting posture.

The capitals of the pilasters are of the Composite order, with uncut leaves, but otherwise of good style. The astragal molding below the caps, and the molding of the abaci, are carried along the wall surface all around the building; both consist only of a plain splay face and a flat band. The entablature is broken out in a ressaut above each pilaster. The architrave consists of three fasciæ surmounted by a splay-faced molding; the frieze is narrow and pulvinated. In the place of a dentil molding there is a plain band, in which it might have been intended to carve dentils. Above this is a very salient cornice with long, slender brackets, corona, and a widely projecting cymatium. The raking cornice repeats the form of the straight cornice. The tympanum at the south end contains a

¹ Part III, insc. 357.

small rectangular window, with a bust in relief on either side of it. These busts are, plainly, one of a man and one of a woman; they appear to be portraits of Roman type;



South façade of temple at Dmêr, showing busts in tympanum.

both are badly disfigured; but, in view of the inscription in honor of the Emperor Philip¹ inscribed in two different parts of the building, I think it is not rash to assume that we have here portraits of the Arab emperor and his wife Otacilia.

The interior walls of the cella are embellished with flat pilasters of good Corinthian style, five on a side, carrying an architrave band, a pulvinated frieze, and a rich denticulated cornice.

The same decoration is carried into the northern chambers, which are practically parts of the cella. The roof of the building, which was of wood, seems to have been destroyed by fire, which has destroyed the greater part of the interior ornament.

ḲANAWÂT. BASILICA.² Late in the third century, or perhaps early in the fourth, but still within the pagan period, the decline in architecture had gone so far in the Haurân that builders had begun to prey upon the monuments of preceding centuries for architectural details. This condition of things is manifest from a study of the so-called Serâyâ at Ḳanawât, the classic portions of which have been described on page 357. Many years after the completion of the prostyle temple, or whatever it may have been (see page 358), a large basilica was erected immediately to the east of it, which included the eastern wall of the more ancient building in its structure. This building consisted of a colonnaded forecourt, or atrium, which extended along the entire eastern wall of the old edifice, and a basilica stretching to the south, having a semicircular apse in its south end. Before the atrium stood an octastyle portico, the Corinthian columns of which — there being three in situ — are interesting in comparison with those of the portico of the adjoining building, wanting much of the beauty and

¹ Part III, *in sc.* 357.

² De Laborde, *Voyage de la Syrie*, Pl. 55, p. 116; La Syrie Centrale, Pls. 19, 20; Rey, *Voyage dans le Haouran*, Pl. V; Porter, *Five Years in Damascus*, II, p. 89.

refinement of these older examples, as may be seen in the lack of entasis in the shaft, in the lower proportions of the capitals, and in the cruder workmanship of the details.

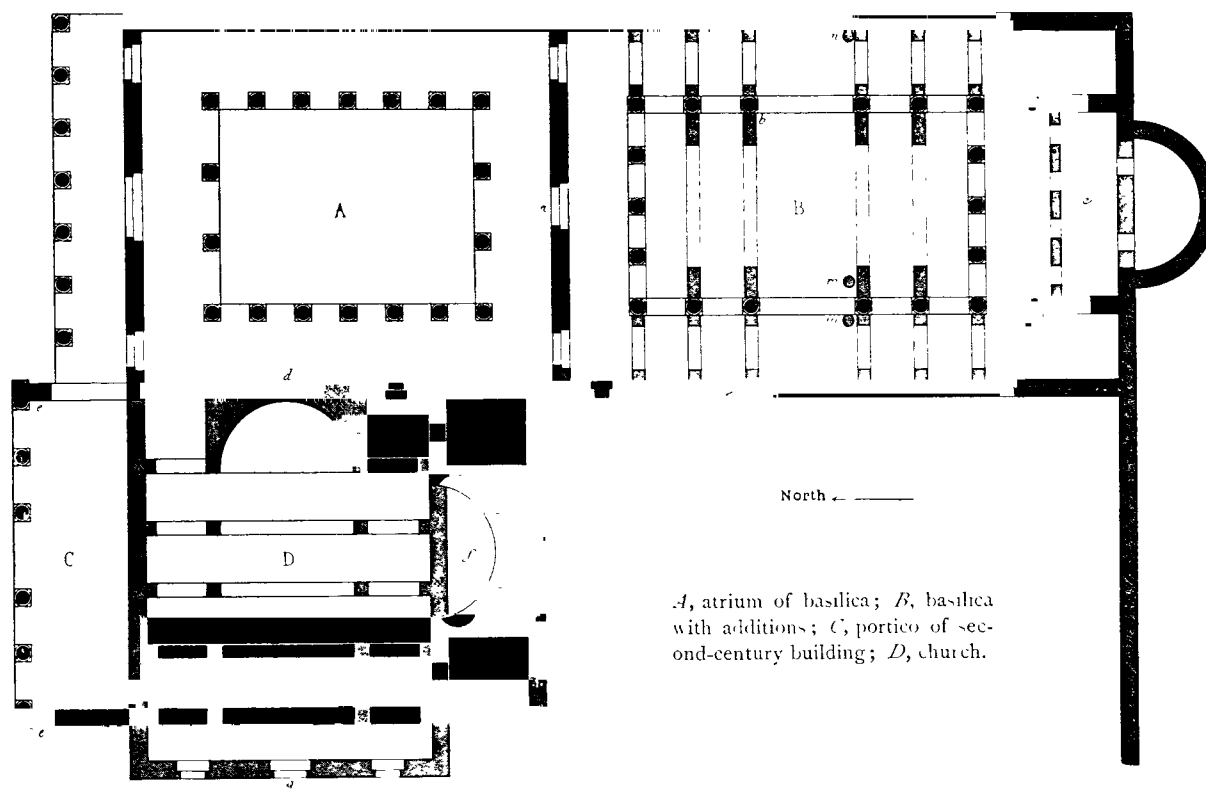


Fig. 146. Plan¹ of Serâyâ at Kanawât.

They are, in fact, very similar to the columns of the hexastyle temple at Shehbâ, which probably belongs to the middle of the third century. This portico was not set on the line of that of the temple structure, but about two meters behind it. It seems to have had but seven columns, the intercolumniations of which are arranged in octastyle fashion, the architrave at the west end of the portico resting upon the anta wall of the portico of the adjoining building. Three doorways led from the portico into the atrium, which was slightly longer than broad and had columns on all sides. There were four widely spaced columns on the ends, and seven on the sides, counting the corner columns twice. The two intermediate columns of the north end, with broad intercolumniations, and presumably the corresponding columns of the south end, were exactly similar to those of the portico without; but the columns of the sides of the court — of which six on the east and two on the west are standing with architraves above them — are of a style which is new and strange, but one which resembles the Doric rather than any other order. Each consists of a pedestal with simple splay-faced base and cap, a tall shaft molded with a torus and a broad cavetto at its base, and a flat, square capital of right-lined profile that follows roughly the lines of a Doric capital. Above these is a perfectly plain architrave, with two or three courses of stone still preserved above it at several points. It was at the time of the building of this atrium, apparently, that the east wall of the older structure was pierced with the triple window (*d*),

¹ From *La Syrie Centrale*, Pl. 19.

which is one of the most conspicuous features of the ruin. This opening consists of a broad central arch flanked by two narrow arches supported within the opening by



Atrium of basilica in Serâyâ at Kanawât, from the southeast.

two columns of stout proportions, and at the ends by square pilasters. The columns have molded Attic bases, short cylindrical shafts with an astragal at the top, and capitals which must have been taken from some older building. Each capital is adorned at the bottom with a row of acanthus leaves arranged as in the Corinthian order; but above this, in place of the second row of leaves and the volutes, we find a deep scotia carved with perpendicular grooves, an echinus adorned with the egg and dart, and a square abacus with delicate moldings. The bases of the pilasters are simply splay-faced, but the caps have good moldings, though they are not alike. The central arch is molded on both sides with a cyma recta and fillets; the side arches are quite plain. At the south end of the atrium were three portals opening into the basilica. The central opening (*a*) was ornamented with a lintel and jambs which were unquestionably taken from a building of earlier date and better style. This is the portal that has been already described on page 360.

The interior of the basilica was provided with colonnades on all sides, like the pagan basilicas of Rome, there being a column directly in front of the central portal and one just before the center of the apse. The six columns of the side ranges were so spaced that there were two narrow intercolumniations on either side of a broad one; all

carried semicircular arches except those at the ends, which bore architraves and supported tribunes that opened into the nave. The apse protruded beyond the south wall, and in front of it was a broad open space (*e*) flanked by small chambers which opened upon the space in front of the apse, but not into the side aisles.

M. de Vogüé intimates that this building was the work of early Christians and compares it with certain early Christian basilicas in Rome; M. Dussaud¹ is of the same opinion, but places the date a century later than that mentioned by M. de Vogüé, i.e., the fifth century instead of the fourth: but I cannot agree with either; for the style of the columns of the portico, the construction and workmanship throughout, and



Window in west wall of atrium of basilica in Serâyâ at Kanawât.

especially the lack of orientation, would seem to forbid both theories, particularly in view of other work that was certainly carried on by the Christians in this same building and in a number of churches that are well preserved in the Haurân. The plan is not suitable to the services of Christian worship; the colonnades which extend across the ends are far more in keeping with the arrangement of the pagan basilicas of the empire, and the chambers, which have no openings into the aisles, are not planned in the fashion common in all the Christian churches of Syria; the building is not oriented, as the Christian houses of worship invariably were in Syria, judging by the multitude of examples; the walls, although they were built in large part of old material, were not laid in the manner most common in the churches of the neighborhood; and, finally, we know the building was remodeled a little later to suit the requirements of the Christian architects (see page 407).

¹ René Dussaud, *Mission dans les régions désertiques de la Syrie Moyenne*, p. 20.

CHAPTER XIII

CHRISTIAN ARCHITECTURE IN THE DJEBEL HAURÂN

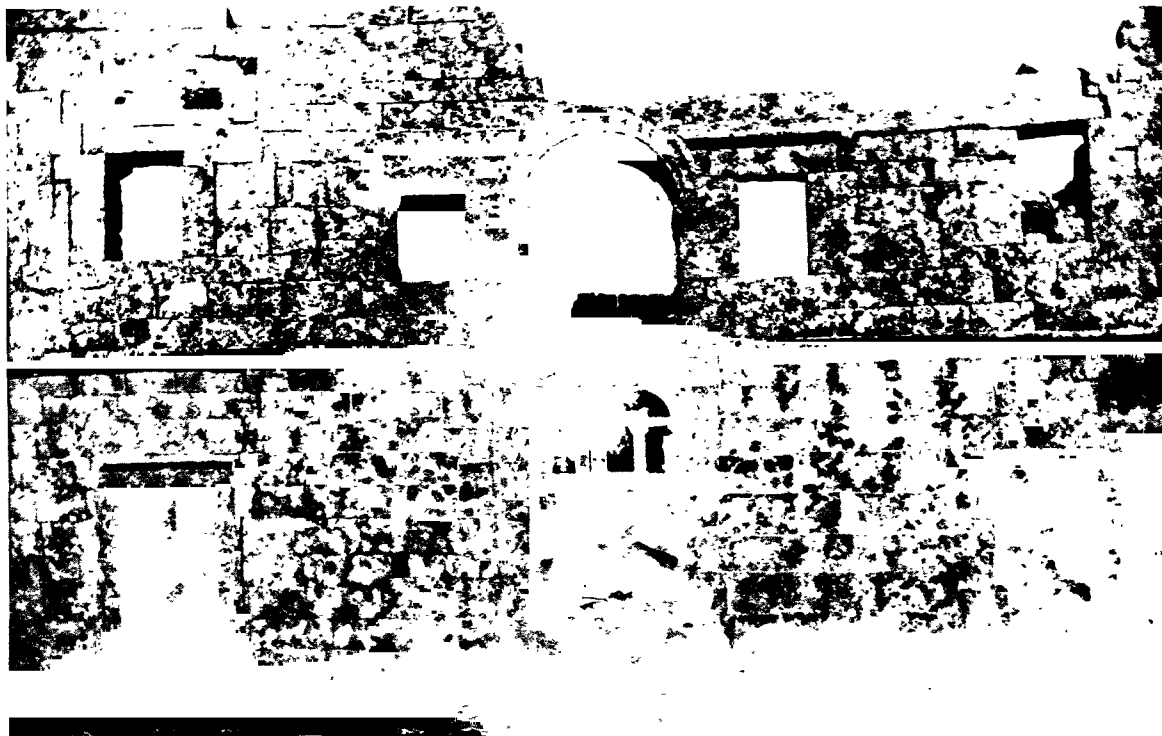
ARCHITECTURE in general, as we have seen, had reached an advanced state of decline in the Haurân during the century which preceded the imperial sanction of Christianity. The influence of the new religion upon the art of the Arabian province, and especially upon architecture, seems to have been the reverse of what it was in the region round about Antioch. In the Haurân the decline went on, and the science of construction seems to have been the only feature of the old architecture that was perpetuated in the buildings of the church. Proportions were forgotten, while ornament, though in some cases borrowed from pagan buildings and crudely converted by a few strokes of the chisel, was generally dispensed with. In the domain of construction a single feature was introduced that did not find representation in the churches of the north; this was the dome of concrete. Concrete had been introduced into the Haurân at the end of the Roman period, and the dome had been used here in pagan buildings; but we have no evidence that concrete was ever employed by the architects of Northern Central Syria, although they constructed domes and vaults above tombs, and built churches and other edifices which were designed on a central plan. We cannot believe, however, that this form of construction was common, even in the Christian edifices of the Haurân; only two Christian monuments of dome construction are preserved, and one of these is sadly dilapidated. Wooden construction was not unknown here, as may be judged from M. de Vogüé's description of a basilical church¹ with columnar supports and triple apse at Suwêdâ. This building has disappeared completely, having been taken down to build the barracks which now dominate the ruins.

The most common form of church edifice in the Haurân seems to have been built after the fashion peculiar to the architecture that had been employed for two centuries or more in pagan basilicas of the Haurân, and for even longer, perhaps, in the domestic architecture of the inhabitants. This fashion, which has been described on page 314, is the one in which the nave was divided by several transverse walls which were pierced with one great and several small arches and supported the heavy slabs of the roof. Churches of this type are found at Ṭafhâ, Kaṇawât, 'Atîl, and Shaḳḳâ,—

¹ *La Syrie Centrale*, Pl. 19.

the first in excellent preservation, the others in a more or less ruined condition,— while others are reported from a number of sites in the Djebel Haurân. There is so great similarity between these basilical churches of the Haurân that I shall describe only two of them.

KANAWÂT. CHURCH.¹ One of the earlier churches in the Haurân would appear to be that which was erected in the Serâyâ at Kanawât (see plan on page 403). This church was constructed within the earliest portion of the group of buildings, and employed parts of the ancient walls in its structure. The ancient building faced the north, and the church had to be placed so that its axis should run east and west. An apse was built against the ancient east wall, abutting the triple window described on



West wall of Christian portion of Serâyâ at Kanawât.

page 405, and probably closing it. A wall was constructed closing the ancient apse, and the chambers beside it were left to serve as chapels opening into the church. The west wall of the old building was removed, and a new wall was built farther to the west for the façade of the church. The north wall seems to have been entirely new, and the front portico of the older structure served as side portico for the new one. The interior was divided by four walls of arches which carried the slabs of the flat roof. The western wall is the only portion of this structure that remains in situ. This seems to have been constructed entirely of old material. It is divided into two stories by a molding, a portion of which is classic, while the remainder is pieced out in a splay-faced molding of manifestly late date. In the lower story there are three decorated portals—a large portal in the center, that opened into the middle aisle, and a

¹ *La Syrie Centrale*, Pl. 19; Dussaud, *Mission dans la Syrie Moyenne*, p. 20.

smaller one on either side for the side aisles. All three were taken from an old pagan building. The jambs and lintels are ornamented with classic rinceaux of grape-vine, and the sculpture that occupied the center of each lintel has been crudely altered to a Christian symbol. At the ends of the lintel of the main portal are classic consoles, and above each of the side portals is a long stone carved with oblique squares like some of the ancient Nabataean carvings at Si' and Suwêdâ. In the upper story there is a large arched opening above the main portal, with small rectangular openings on either side of it, and there are rectangular windows above each of the side-aisle portals. The arch of the central opening is molded, but the other openings are quite plain. The arch springs from splay-faced impost moldings, and a plain hood molding is carried from the curve of the arch, over the tops of the windows beside it, to consoles which appear at the farther ends of the lintels. The whole scheme of the ornament of this façade shows the lack of symmetry that is characteristic of the buildings constructed of second-hand material.

At the same period with the building of this church, the great basilica at the other end of the group of buildings described on page 402 seems to have been renovated. The apse toward the south was walled up, and the space before the apse was also divided from the nave by a wall with windows in it. The columns that separated the aisles were incased in heavy piers, and a system of transverse arches changed the entire interior form of the building. Since no apse was added toward the east, and since no change of orientation was made, we may presume that the basilica was not transformed into a church; but it may have had some connection with the church described above, as part of a monastery. M. Dussaud is probably correct in assigning

the church to the fourth century; but the renovation of the basilica also seems to belong to this century, and, if this be true, the original building of the basilica could hardly have taken place later than the end of the third century.

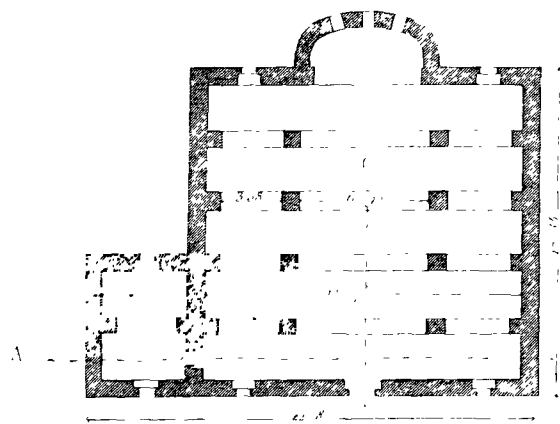


Fig. 147. Plan² of church at Tafhâ.

ṬAFHĀ. CHURCH.¹ The church at Ṭafhâ was built upon the site of an ancient temple, the lower courses of the walls of which may still be seen on the north side of the present wall. Considerable portions of the ancient cut stone, with its highly finished surface, may be seen in the lower story of the west front of the

church, while fragments of classic moldings may be seen built carelessly into the walls, and drums and broken capitals of columns may be found in the debris to the west of the edifice. A plan, with cross-sections and elevations, of this church is given by M. de Vogüé in "La Syrie Centrale." The nave, as may be seen in the plan, is nearly square, like that of the pagan basilica at Shaḳḳā. It is divided by four sets of trans-

¹ La Syrie Centrale. Pl. 17.

² From La Syrie Centrale, Pl. 17

verse arches, each set consisting of a broad arch above the middle aisle, a low narrow arch over either side aisle, and, above this, a still smaller arch, on either side, which



Church at ʿAṭṭā, from the southeast.

spanned the gallery. The main aisle terminated in an apse, the curve of which is an ellipse with its major axis at right angles to the longitudinal axis of the church. Beside the north wall, at its western end, stands a large tower, nearly a square in plan, which rises in ruins to almost half its height above the roof of the church. This edifice stands in a remarkable state of preservation: all the outer walls excepting a portion of the apse are intact; all the transverse arches are still in place, though one of them, that nearest the apse, seems to have been rebuilt, perhaps in Saracenic times, for it is slightly pointed; and the tower is almost complete. Only the roofing slabs have fallen, filling up the interior almost to the springing of the arches. Only one of these slabs remains in situ to tell us how the others were arranged. From this we may see that the



One bay of north aisle of church at ʿAṭṭā, showing a roofing slab in place.

arch walls were built up to a level with the side walls, and that a broad corbel course was laid upon the top of each arch wall, projecting on either side of it; upon these

were laid the long, narrow slabs which formed the flat roof of the building. This was undoubtedly covered with beaten clay and made quite water-tight.

The photographs of this church, as may be seen, give a very different impression of it from that given by the drawings in "La Syrie Centrale," which show walls and arches constructed of fine ashler, not unlike that of the churches of Northern Syria. The photographs show what small proportions of dressed stone were used in this building. On the exterior it is confined to the lower



Interior of church at Tafhā, looking northwest.

half of the west wall and to the frames of doorways and windows, except where an occasional block is used with the ordinary roughly quadrated building stones of differ-



Interior of church at Tafhā, looking toward apse.

ent sizes which make up the body of the walls. These dressed stones, I believe, were all originally cut for the pagan temple which formerly occupied the spot. In the interior the arch walls are built of stones more smoothly dressed than the great mass of blocks of the exterior, but, with the exception of the voussoirs of the arches, these are not so highly finished as those which appear to be of more ancient cutting. These walls are provided with corbel courses for the support of the stone floor of the gallery.

The piers which carry the main arches are capped with plain splay-faced moldings. These are the only moldings in the building. The only ornament consists of disks with the cross and the **A** and **Ω** cut on the lintels of the western portals, and simple wreaths embracing crosses, all in relief, upon the soffits of the main arches immediately above the caps of the piers. It will be noticed that corbel courses of rough uncut stones appear along the south wall on the exterior. It is difficult to imagine for what these could have been used. This church was very poorly lighted. There are three windows in the apse, one small opening in each end of either aisle, and one in each end of either gallery. A window in the south side of the tower preserves a stone shutter complete.



Window with stone shutter in tower of church at Tafhā.

ZOR'AH. CHURCH¹ OF ST. GEORGE, 515 A.D. The Church of St. George at Zor'ah is the best preserved of the domed structures of the Ḥaurān. It is, in fact, still consecrated to Christian worship. Although the number of Christians in the neighborhood is small, and the priest comes but seldom to celebrate the services of the Greek faith within its walls, this little church is the only one, of all those described in this volume, that ever hears the sound of the ancient ritual.

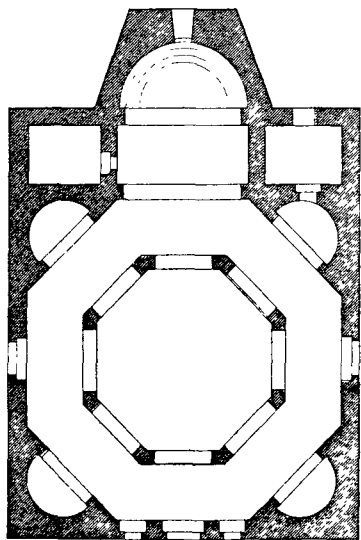


Fig. 148. Plan² of Church of St. George at Zor'ah.

The plan is very nearly a square described about the octagon of piers which carry the dome, and embracing a rectangular choir in front of the apse, with chambers on either side. The semicircular apse, which protrudes beyond the eastern wall, is inclosed by three straight walls forming two obtuse angles. The angles between the octagon and the square are occupied by deep apse-like recesses or chapels. The walls of this church present an appearance quite different from that of most of the Christian buildings in the Ḥaurān. Although they are almost entirely unbroken by window openings, the surface is smooth, and the

¹ La Syrie Centrale, Pl. 21.

² From La Syrie Centrale, Pl. 21.

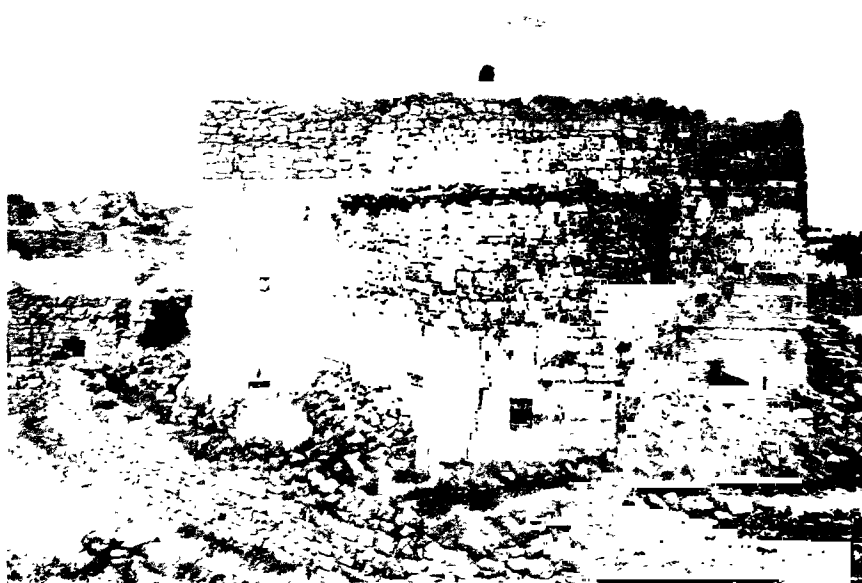
courses are evenly laid. In comparatively recent times the church was fortified, and at that time the walls were carried up on all sides in rough, uneven fashion, so that the



Interior of Church of St. George at Zor'ah, from the southwest.

dome is almost hidden from view except at a distance. At the same time the apse was loaded with a crude construction that has completely altered the aspect of the eastern

end. The little decoration of which the exterior can boast is placed upon the façade, where the main portal is adorned with a lintel bearing a long inscription,¹ and symbolic disks at either end. The inscription gives the date 515 A.D. The lintel is surmounted by a stilted relieving-arch, wider than the portal, and finished with a good molding, consisting of a narrow band, a fillet, an ovolo, a cavetto, and a band, which is carried over the



Church of St. George at Zor'ah, from the east.

¹ Part III, msc. 437*a*.

semicircle of the arch and is then returned horizontally across the façade. The arch is now filled up with stones carelessly thrown together, a part, no doubt, of the fortifications. The dome of concrete is, in section, a pointed ellipse with its major axis perpendicular. In construction it is light and airy, and gives the appearance of being built of mud, like the ordinary *kubbeh* of the region farther north. The dome rests upon eight arches without true pendentives, though the spandrels between the arches are curved slightly forward toward the base of the dome. The arches are carried by tall piers with simple splay-faced caps. On the north side of the space before the apse is a large rectangular apartment with a similar chamber above it. The lower chamber is quite dark and has a ceiling of stone that forms the floor of the upper chamber, which is lighted by a fair-sized window on the east and one on the north. This upper chamber opens, on the west, into a triangular chamber above one of the recesses on one of the oblique sides of the great interior octagon. From this a stair leads up to the flat roof around the dome of the church.

The photograph of the interior shows patches of white plaster clinging to the stonework in a number of places. Portions of this plaster are unquestionably ancient. It was applied to the finished surfaces of the arches as well as to the rougher faces of the spandrels, and lined the dome completely. It is impossible to determine from these remnants whether the plaster was originally smooth and painted, or whether mosaic was applied; but we have here good evidence that the interiors of these basalt buildings were in some way relieved and brightened. It is possible that both mosaic and painted decoration were used in this particular building. The traces of color in the dome are probably not original.



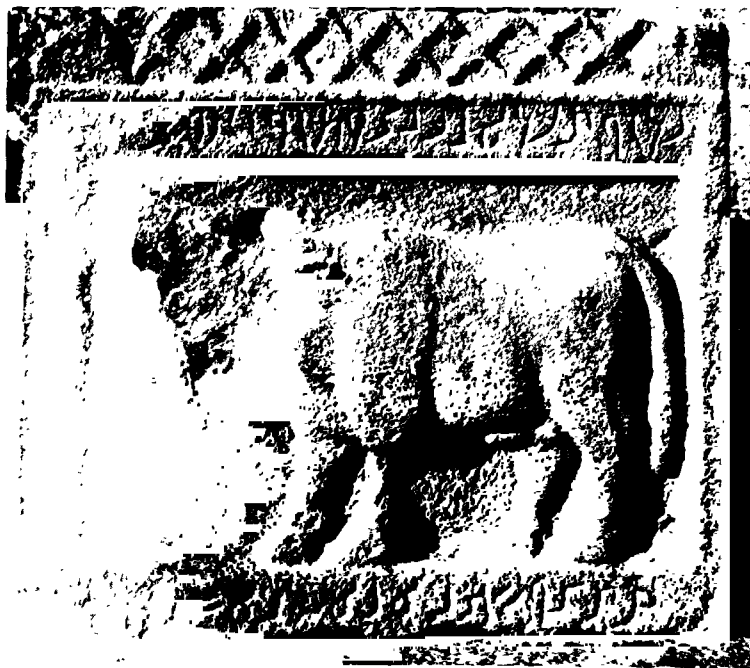
West portal of Church of St. George at Zorah

CHAPTER XIV

SCULPTURE IN THE DJEBEL HAURÂN

THE sculpture of the Djebel Haurân has a character all its own, which is, to a certain extent, the result of the use of basalt as a medium. It differs widely from the sculpture of corresponding periods in the limestone region of Northern Central Syria, and presents no analogies to that of the basalt country of the north. Its history seems to have run parallel with the history of architecture in the locality. It began with the early Nabatean period, flourished and declined with the rise and fall of Roman sway, and found its latest expression in the very crude work of the Christian period.

SUWÊDÂ. ALTAR. A good example of the sculpture of the Nabatean period is to be seen in a little altar found at 'Ireh, and now in the Serâyâ at Suwêdâ. This monument



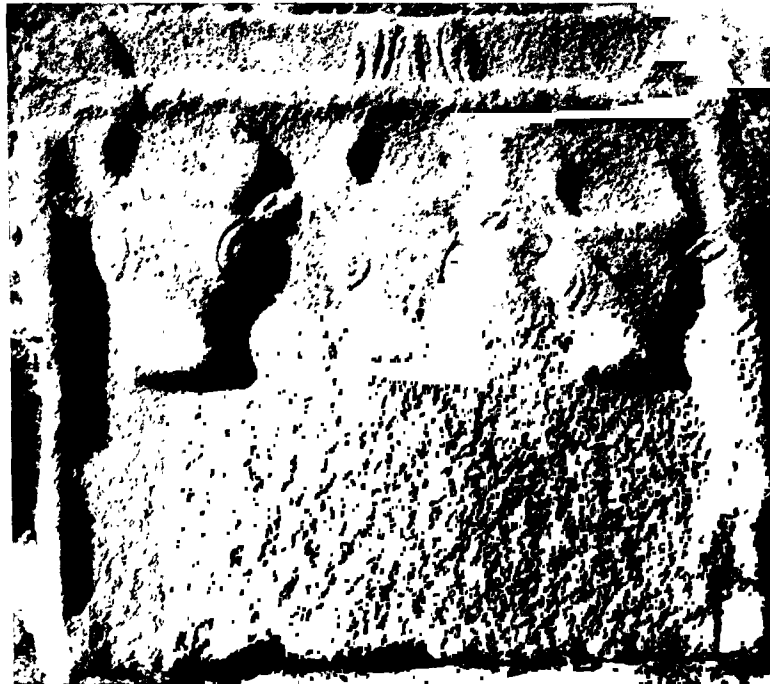
Front of altar from 'Ireh.

has been mentioned repeatedly by travelers and scholars who have seen it. A photograph of it appears in Baron von Oppenheim's "Vom Mittelmeer zum Persischen Golf," and its inscription, in Nabatean characters not earlier than 50 A.D., has been published several times.¹

The altar measures .45 m. × .39 m. × .24 m. Its principal face is carved with the figure of a bull in relief within a sunken panel, the frame of which, above and below, bears the inscription. Above the panel, at either end, appear two of the horns

¹ Part IV, Nab. insc. 3.

ing oblique squares. The opposite face of the altar also has a sunken panel, within which, above the middle, are three bovine heads in relief, of slightly varying sizes and shapes, though the general form of all is the same. Above this panel two more horns appear; the space between them is plain, but for an ornament like the lower part of an acanthus leaf, which is carved upon it above the central head. The two ends of the altar are each provided with heads similar to those described above, but are otherwise quite plain. These reliefs illustrate an archaic period of the art of sculpture among a people who probably had not long practised the art of stone-carving. The principal face of the altar — that with the relief of the bull — shows a considerable degree of finish and of careful composition. The reverse is lacking in both of these qualities, being somewhat crudely wrought and unsymmetrically drawn. The character of the sculpture is of a type common to almost all archaic work, but, curiously enough, is more suggestive



Reverse of Nabataean altar from 'Ireh.

of early Greek sculpture than of Assyrian or Hittite prototypes. The proportions of the bull and the shape of its head recall those features in the well-known moscophoros of Athens, although the Nabataean monument presents none of the refinements of modeling or delicacy of finish which greater skill and a finer medium have imparted to that in Athens.

SĪ'. SCULPTURES. There are great quantities of fragments of sculpture at SĪ', in and around the ruined temple of Ba'al Samin and its forecourts. Many of these fragments belong undoubtedly to the period of the Roman Empire, but others probably were contemporaneous with the Nabataean architecture upon this ancient site. The mutilated remains of the figures of men and animals lie usually not far from the architectural fragments of the buildings with which they were, in all probability, originally connected; the cruder, more archaic pieces being found among the ruins of the Nabataean buildings, and those of more classic type near the fallen gateways which we have assigned to the period of the early Antonine emperors. The portrait statues of Herod the Great, Maleichath, and others, which stood upon the pedestals within the portico of the temple, as described on page 337, seem to have been intentionally mutilated, and even broken into small fragments; but there were other sculp-

tures, chiefly of animal subjects, which adorned the temple of the two Maleichaths. Examples of sculptures of this sort are to be seen in Plate 2 of "La Syrie Centrale," where M. de Vogüé gives drawings of an altar flanked by figures of goats in high relief, one on either side of the altar, and a block which may have been a section of a frieze, carved with figures of a horse and a man on foot. Among the other fragments found directly in front of the temple proper are several pieces of a horse, half life-size, which was carved in the round. These show portions of a saddle and rich saddle-cloth and other trappings, besides indications that the horse had a rider. More characteristic of the region, perhaps, are the mutilated figures of lions and



Fragments of sculpture at Sir.

eagles that must have held prominent positions in the sculptured decorations of the temple. They are in a sadly broken condition, but still show character that is far from classic, the lions particularly resembling those which are to be seen below the columns of pulpits in many medieval Italian churches. The manes are indicated by curving locks in high relief, carved in rows from the head to the back behind the

shoulders, and falling over the upper part of the legs. The faces of the lions have been completely disfigured. The eagles, of heroic size, were in a standing position with upraised wings; the feathers of the breast and legs were carved in a coarse mechanical fashion, each row lapping regularly over the one below it like the tiles of a roof; the long plumage of the tail and wings was equally stiff and conventional.

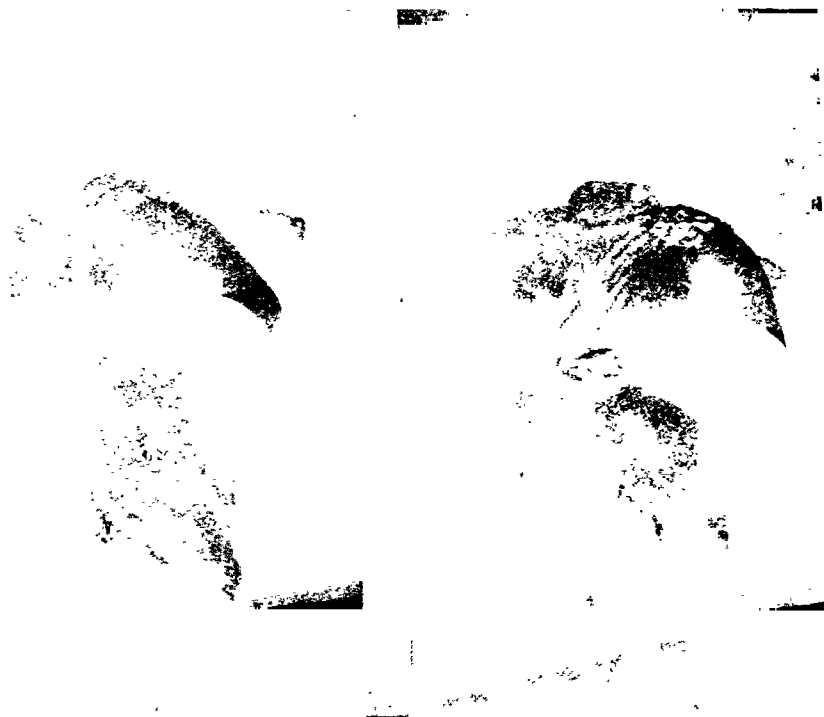
SHAKKĀ. LION. A sculptured lion, almost exactly similar to those at Sir, but in a nearly perfect state of preservation, lies in the courtyard of the ruined convent at Shakkā. The head and body are intact; the legs have been broken off and have disappeared. Between the stumps of the two front legs is the head of a gazelle which the lion was in the act of devouring. It will be seen from the photograph that the body of the lion is treated in heavy rounded contours that show no suggestion of anatomical knowledge on the part of the sculptor; the body is encircled by a broad belt just behind the shoulders. The mane is indicated by the



Sculptured lion in convent at Shakkā

heavy curving locks already seen in the lion figures at Si'; but the stumps of the front legs show an attempt to treat the muscular system in a more naturalistic manner. The head of the lion and that of the gazelle are entirely without force or expression; the one suggests ferocity no more than the other suggests fear or suffering. The lion's mouth is open, showing the tongue, but the mouth in no way resembles the mouth of a lion and gives no indication of the formation of the jaws. The eyes are equally unleonine, and, with the rest of the head, are again strikingly suggestive of the lion figures in the medieval churches of Italy.

Si'. NIKE. The sculpture of the classic period in the Haurân is perhaps best represented by a torso found near one of the great outer portals of the forecourts of the temple at Si'. The torso is that of a winged victory, and, from the neck to the knees, measures fifty centimeters. Its style is in keeping with that of the classic architectural remains among which it lay and of which it probably once formed a part. The pose is free and full of ease and grace. The head was thrown well backward. One arm was raised; the other, which is preserved down to the elbow, falls just free from the body. The left knee is slightly advanced; the right leg seems to have extended out behind, as the principal support of the body; the wings, only fragments of which are preserved at the back, were spread out in the act of flight. A light drapery is caught upon the left shoulder by a clasp, and falls below the knees, covering the left breast and displaying the right; it was caught at the waist by a girdle loosely tied. The treatment of the whole subject is at once bold and graceful, particularly when the



Two views of the figure of Nike at Si'.

basalt of which it is made is taken into consideration. The flesh parts are soft and well modeled; the drapery is light and clinging, while the finish, which is not very careful, is sufficient for a statue that was to be exposed to the weather and probably occupied a lofty place, such as the keystone of the great central arch of the gateway, as a piece of architectural adornment intended to be seen only from a distance. There are fragments, within the court, of a second figure quite similar to this one.

IL-HAIYÂT. There are fragments of sculpture at il-Haiyât, near the kalybé described on page 398. These statues probably occupied positions in the great niche of that edifice, or were placed in the large open space between the wings, although they appear to belong to two different periods, one earlier than the probable date of the kalybé, the other contemporaneous with it.

The figure on the reader's left in the photograph seems to be earlier and of better style than the fragments of two separate statues that were placed together on the



Fragments of sculpture at il-Haiyât.

right when the photograph was taken, and of better style than the great mass of other fragments lying near. It is probably the figure of a woman, possibly a goddess, but more likely a portrait statue, fully draped and standing in a pose which recalls that of many Greek terra-cotta figurines. The body rests upon the right leg and leans decidedly to the left. The head and left arm are wanting. The drapery is in two pieces, a long nether garment that covers the feet, and an upper mantle, almost as long as the other, which completely envelops the body, falling almost to the foot on the right side, draped up to the left thigh, and drawn in a tight roll from under the left elbow, across the body, to the

right forearm, which is held up against the breast. The left arm hung down, and the left hand appears to have held the drapery tightly between the limbs. The pose and proportions of this statue are graceful; but the technique is not of a very high order, which is undoubtedly owing in part to the hardness of the basalt, for the lines of the drapery are sharp and hard, though the endeavor to show the contours of the body beneath the drapery is very successful.

The other fragments shown in the photograph are too much mutilated to be of great interest. The head is that of a man with a full short beard, and hair curling closely about the brow. The features have been totally disfigured. The other piece shows only the feet and lower draperies of a statue, with an inscription upon the base below the feet. Both drapery and feet in this fragment are crudely designed and clumsily executed.

KANAWÂT. A headless statue, a little below life-size, and much mutilated above the breasts, was found near the southwest angle of the so-called temple of Helios at

Ḳanawât. This, too, is a female figure, fully draped and standing erect with feet together, and holding a garland of flowers tightly across the hips. The long drapery folds curve back on either side, drawing closely against the limbs in front, as if blown by the wind, while the upper drapery falls loosely from the breast and conceals the girdle that holds it in place. The figure is not carved at the back, and was in all probability part of the sculptured decoration of the temple.

At the opposite end of the same ruined town, between the Serâyâ and the temple of Zeus, is the fragment of a colossal head which was called Astarte by Dr. Porter, who saw it in 1860, and which has been familiarly mentioned by travelers since that time. It now lies nearer to the Serâyâ than to the temple of Zeus, upon the pavement to the west of the former building, but it is impossible to say of which of these buildings it was a part, if it belonged to



Colossal head in low relief near the Serâyâ at Ḳanawât.

Sculptured figure near temple of Helios at Ḳanawât.

either of them. The fragment consists of a rather thin piece of stone upon which is carved the upper part of a great face, including a part of the upper lip and a fringe of heavy locks across the brow and down beside the right temple. In the middle of the forehead, next to the hair, is a flatly crescent-shaped band connected on the right side with a band of scale ornament which extended back into the hair. The features were carved with considerable skill, if one may judge by the eyes and brow; the former are well modeled, though fixed and staring, and the brow is lowered above the nose, imparting a severe if not terrible expression. Judging from the thinness of the fragment and the want of rotundity in the portion of the face that has been preserved, I should judge that the face was attached to a wall, possibly the wall of a temple. The arches which spanned the central intercolumniation in most of the temples in the Ḥaurân would preclude the possibility of pediment sculptures in most cases, except in the angles of the pediment.

SHEHBÂ. The later phase of classic sculpture in the Ḥaurân is illustrated in a few fragments at Shehbâ. A torso in the round, about half of the size of nature, was seen and photographed by Dr. Littmann. It was apparently a figure of a nymph or a victory. The breast is thrown out, as if in the act of flying or running. The

drapery falls from the shoulders to the feet, caught in by a narrow girdle, and parts on the left side, leaving the leg, the thigh of which is preserved, free from the folds, which are carried backward in heavy rolls on either side.



Torso at Shehbā.

The left hand seems to hold the upper part of the drapery away from the hip. It will be seen that the treatment of the drapery is much more crude than that in the figure at il-Haiyât, and that the technique throughout is lacking in artistic finish.

A bas-relief in Shehbā, also photographed by Dr. Littmann, shows a seated female figure holding a musical instrument in her left hand, and playing it with her right. A suggestion of the features is still preserved, and the hair may be seen falling in ringlets on either side of the face. The figure is completely draped, even to sleeves, but the pose is cramped and ungainly. The instrument was apparently stringed, but its actual form is difficult to determine. It was tall, resting upon the knee and

extending as high as the top of the head. A flat upright piece, curved slightly outward at the bottom, constituted the main portion of the instrument, and the strings apparently extended from the bottom of this to the top, forming a sort of harp.

A piece of sculptured frieze built into a modern wall, though of crude workmanship, is not without interest. The subject is not unlike that of certain classic reliefs and paintings that depict scenes from the theater. In the middle is a fat seated figure, a man with a long beard, nude above the waist, but with drapery falling about the limbs and over the bench upon which the figure is seated. In front of this figure, to the spectator's right, is apparently a circular altar, on the opposite side of which stands another male figure with a beard, also fat and draped from the waist to the knees. This figure places one hand upon the altar and the other upon his hip, and turns his head away from the altar. Above the altar hangs a bit of drapery which the seated figure is drawing aside as if to disclose the other figure who turns his face away. To the left of the bench upon which the fat figure sits, one may see a large bird half flying, half running along the ground. Then comes a winged figure in long drapery, running violently toward the seated



Relief of a musician at Shehbā.

figure, with a wreath or some other circular object in his hand. Behind the winged figure, a second draped figure, also running violently, carries in one arm a tub or large basket heaped full of some object, and waves the other wildly in the air. The whole scene is comic: the stout figures on either side of the altar, with their pot-bellies and ungainly limbs, are typical of scenes from classic comedy; the postures and gestures of the figures on the left are in comic vein. It would be interesting



Fragment of frieze at Shehbā.

if another piece of the same frieze should be found in the theater at Shehbā, proving that the whole was a part of the stage decorations.

Sir. A section of frieze of very different character was found outside the outermost gate of the temple at Sir. It is in a crude and presumably late style, and consists of a bust, a garland, and a bird. This fragment has been referred to on page 364, and,



Fragment of sculptured frieze near outermost gate at Sir.

as has been said, was probably a part of a monument that stood outside the gate, as its character is very different from that of the gate itself. The head is of a coarse, rather African type, with large mouth, prominent lips, and tight ringlets across the brow. The garland is composed of heavy flat leaves and large round fruit. The bird, which is headless, is executed in an equally crude manner.

IR-RÎMEH. HEADS. Three heads were found at ir-Rîmeh which are not without interest. One of them is apparently that of a boy with long hair plaited and wound about his head, after the manner of statues of Greek athletes of the archaic period. The features are flat and expressionless. The other two heads are of females. Though both are badly disfigured, they show a good deal of character, and appear to have been portraits. They are characterized by high cheek-bones and low foreheads; one of them must have been beautiful. The pose of the head is strong and graceful. The hair is treated in the fashion of Greek statues, being drawn back in waves on either side, and caught up at the back of the neck.

SHEHBĀ. BUST. We found but one monument of Christian figure sculpture in the Djebel Haurân. This was outside the east gate of the city of Philippopolis. It is a



Relief at Shehbā.

small relief, presumably from the upper part of a grave-stone, and represents the figure of a man from the waist up. The face has been completely broken away. The upper part of the body is wrapped in drapery crudely wrought, which falls in straight lines from the shoulders, and is drawn in regular curves across the body. The right hand, which could have no possible anatomical connection with the body, rests upon the breast in the attitude of blessing, the fore and middle fingers being straight, and the others bent into the palm; the thumb is not in evidence. It is this position of the hand and the extreme crudeness of the whole relief that suggest a late and Christian period

of sculpture in the Haurân. In the same locality there were numerous fragments of sculpture, some of which no doubt belonged to the ornament of the city gate; others were probably fragments of stelæ, for there seems to have been a Christian necropolis outside the east gate of the city.

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"	Statue base (Herod)	40-4 B.C.	427 <i>b</i>	337
"	Grave-stele	5 B.C.	Nab. 2	323

FIRST CENTURY A.D.

Palmyra	Pedestal of niche (?)	{ Aug., 10 A.D. } { Sept., 17 A.D. }	Palm. 3	
"	Column of temple court	28 A.D.	" 1	51
"	Altar	Feb., 34 A.D.	" 5	
Ḳanawât	Two benches (Agrippa)	37-100 A.D.	404	
Mushennef	Lintel	(41?) A.D.	380	346
Sî'	" (Agrippa II)	52-100 A.D.	428	322
Palmyra	Column of temple court	70 A.D.	{ 352 } { Palm. 2 }	51
Djebel Shêkh Berekât	Wall of temenos	Dec., 86 A.D.	100	47

SECOND CENTURY A.D.

Djebel Shêkh Berekât	Wall of temenos	Jan., 109 A.D.	103	47
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Djebel Shêkh Berekât	Wall of temenos	Nov., 119 A.D.	106	
" " "	" " "	Jan., 120 A.D.	104	
Sermedâ	Bicolumnar tomb	April, 132 A.D.	87	60
Palmyra	Altar	Sept., 132 A.D.	Palm. 6	
Bshindelâyâ	Tomb	March, 134 A.D.	8	60
Bâbiskâ	Stone in church	July, 143 A.D.	64	
'Atil	Temple	151 A.D.	427 <i>a</i>	343
Burdj Bâkirhâ	Gateway of temenos	Sept., 161 A.D.	48	66
Near Ḳaşr il-Benât	Roman road	161-180 A.D.	74	58
Mushennef	Stone near temple	171 A.D.	380 <i>a</i>	346
"	Fragment of lintel	(171?) A.D.	381	347

¹ The majority of inscription numbers are from Part III; those designated by "Nab.," "Palm.," and "Syr." are from Part IV. In some cases, where dates of inscriptions are doubtful, historical names contained in them are quoted; in other cases dots are placed below the doubtful figures.

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Kefr Finsheh	Sculptured stele	April, 189 A.D.	30	276
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THIRD CENTURY A.D.

Ḳāṭūrā	Tomb monument	Oct., 222 A.D.	110	73
Mushennef	Architrave (Alexander Severus)	222-235 A.D.	382	350
Zor'ah	Lintel " "	222-235 A.D.	432 <i>g</i>	
Ḳanawāt	Statue base	ca. 230 A.D.	405	
Ḳāṭūrā	Rock-hewn tomb	July, 240 A.D.	273	
Kefr Ambil	Tomb	March, 244 A.D.	144	
Ḍmēr	Temple	Oct., 245 A.D.	357	400
Shehbā	Statue brackets	244-249 A.D.	{ 392 <i>a</i> }	
"	Column	244-249 A.D.	{ 401 <i>a, b</i> }	395
"	Philippeion	244-249 A.D.	393	
Ma'arrit Bēṭar	Tomb	July, 250 A.D.	396-400	380
			150	74

FOURTH CENTURY A.D.

Dānā	Rock-hewn tomb	March, 324 A.D.	89	73
Frikyā	Lintel	(324?) A.D.	240	
"	Vaulted tomb	May, 325 A.D.	241	{ 106 }
Ḳasr Zebed	Gateway of court	Oct., 326 A.D.	338, 339	{ 278 }
Ḳāṭūrā	Lintel	331 A.D.	116	
Zebed	Tomb	April, 337 A.D.	336	299
Djūwāniyeh	Pyramidal tomb	Oct., 340 A.D.	20	110
Sermedā	Lintel	341 A.D.	78	
Kefr Rūmā	Rock-hewn tomb	March, 348 A.D.	172	
Kōkanāyā	Doorway	Sept., 348 A.D.	33	39
Bābiskā	"	July, 352 A.D.	65	39
Ṭurlāhā	House	353 A.D.	43	
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Ḥāss	Lintel	Sept., 376 A.D.	153	
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Ḥāss	Rock-hewn tomb	May, 378 A.D.	154	105
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Kōkanāyā	Pyramidal tomb	Sept., 383 A.D.	36	109
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Ruwēhā	Temple tomb	384 A.D.	263	114
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FIFTH CENTURY A.D.

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Khîrbit Ḥāss	Rock-hewn tomb	April, 430 A.D.	181	
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Kāṭūrā	Lintel	476 A.D.	117	
Dêr Sim‘ân	Doorway	July, 479 A.D.	121	
" "	"	Oct., 479 A.D.	122	
Bābiskā	Portal of cloister	Oct., 480 A.D.	70	135
Sermedā	Lintel	482 A.D.	80	
Dānā (northern)	Portal of church	Sept., 483 A.D.	90	142
Khanāṣîr	Fragment of lintel	488-588 A.D.	320	
"	Gate of citadel	Sept., 495 A.D.	318	301

SIXTH CENTURY A.D.

Dêhes	Baptistery	ca. 500 A.D.	Syr. 8	206
Bākîrhā	Portal of cloister	Nov., 501 A.D.	51	190
Khîrbit Ḥasan	Portal of church	507 A.D.	Syr. 6	200
Mektebeh	Lintel	(508?) A.D.	(311 (Syr. 21	
Refâdi	House	Aug., 510 A.D.	119	252
Zebed	Lintel of church	Sept., 512 A.D.	336 a	305
Zor‘ah	Portal of church	515 A.D.	437 a	411

Place	Object	Date	Inscription No.	Page in Part II
Refadi	Window	Dec., 516 A.D.	120	
Khīrbīt il-Khaṭīb	Portal of baptistery	532 A.D.	Syr. 12	201
Bashmishli	Baptistery	536 A.D.	46	239
Bābiskā	Stoa	536 A.D.	Syr. 14	265
Dār Kītā	Portal of church	June, 537 A.D.	60	202
Selemiyeh	Fragment of lintel	542 A.D.	285	
Bāqirhā	Portal of church	June, 546 A.D.	53	209
Khanāṣir	Lintel of church	(546?) A.D.	322	
Dānā (northern)	Lintel	Aug., 550 A.D.	91	
Kīnnesrīn	Lintels	550 A.D.	305, 306	
Dār Kītā	Tower	June, 551 A.D.	61	
Kōkanāyā	Lintel	551 A.D.	38	
Shehbā	Arch (of church?)	552 A.D.	403	
Bashmishli	House	June, 553 A.D.	47	
Djūwāniyeh	Boundary stone	April, 554 A.D.	28	
Khīrbīt Hāss	Lintel	May, 566 A.D.	180	
Dār Kītā	Portal of baptistery	March, 567 A.D.	62	203
Taltitā	Lintel	Aug., 570 A.D.	12	
il-Haiyāt	"	March, 578 A.D.	367, 368	
Khīrbīt Tēzin	Portal of church	Aug., 585 A.D.	54	214
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SEVENTH CENTURY A.D.

Selemiyeh	Lintel	June, 604 A.D.	287	298
Khanāṣir	City gate	604 A.D.	319	301
Mu'allak	Lintel of church	606 A.D.	332	307
Bābiskā	Portal of church	609 A.D.	71	216

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Anios	ἐργαστήριος	Kīnnesrīn	550 A.D.	306	
Bargos (Varius)	τεχνίτης	Bettir	475 A.D.	3	
Damas	"	Kōkanāyā	378 A.D.	35	
Domnos	"	"	431 A.D.	37	
Eusebis	"	Bābiskā	389 A.D.	66	
Kuintos (?)	"	Bettir	475 A.D.	3	
Kyrillas	"	Ksēdjbeh	414 A.D.	73	{ 137 142
Kyrios or Kyris	"	Kaṣr il-Benāt		{ 67 76	{ 133 142
Kyros	"	Dār Kītā	418 A.D.	57	{ 138 142
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Markianos Kyris	"	Bābiskā	401 A.D.	67	133
Nikator	ἀλεξάνδρου	Djebel Shēkh Berekāt	86 A.D.	{ 100 101	
Nonnos	(no title)	Serdjibleh	470 A.D.	{ 93 94	
Sekundinos	τεχνίτης	Mughr Ramḍān	386 A.D.	278	
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